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Weekly Review OF THE World's Music

Forty-Second Year. Price 15 Cents

Published by Musical Courier Company, Inc., 437 Fifth Avenue, New York.
Entered as Second Class Matter January 8, 1883, at the Post
Office at New York, N. Y., under the Act of March 3, 1879.

Subscription \$5.00 Foreign \$6.25 Annually

VOL. LXXXII—NO. 14

NEW YORK, THURSDAY, APRIL 7, 1921

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La Scala, in Milan, to Reopen December 26

Famous Theater, Closed Since Before the War, Is to Open Its Doors on St. Stephen's Day, the Customary Opening of the "Carnival Season" in Italy—Scandiani and Toscanini the Official Heads—Talk of Exchange Between La Scala and Metropolitan—Teatro Dal Verme Enlarges Repertory—Two American Singers Achieve Success—Quality, Not Quantity, a Feature of City's Concert Life—Rameau's "Platée" Revived

Milan, Italy, February 28, 1921.—Milan is happy over the announcement, made three days ago by Angelo Scandiani, the new general manager of the Scala, that the famous theater—closed since before the war—will positively be reopened on St. Stephen's day, i. e., December 25, of this year, the customary opening of the "carnival season" in Italy. The work of reconstructing the stage and raising its roof so as to permit the hoisting up of the scenery, which has been delayed by strikes and other difficulties, will now be hastened so that the scaffolding on the top of the house, a familiar sight to the Milanese by now, will be removed by fall.

As is well known, the season, which promises to be one of the most brilliant in the history of the institution, will be held under the general management of Sig. Scandiani and the artistic counsel of Toscanini, who will conduct the opening and principal performances. Sig. Scandiani, true type of the "gentleman-artist," a man of broad culture and an impassioned lover of the theater, owes his thorough knowledge of the stage to a long career as leading baritone in important opera houses in Italy and other countries, including America, not the least of these being the Scala itself.

POSSIBLE "EXCHANGE" BETWEEN SCALA AND METROPOLITAN.

He has just returned from the United States, where he accompanied Toscanini in the early stages of his orchestral tour. While there he has made a study of the organization of American theaters, and, it is said, opened negotiations which are to make possible the return to Italy, for special performances at least, of certain Italian singers whom his majesty the dollar is now keeping away from home.

As for the repertory of the reorganized Scala, no definite statement has yet been made, although it is most probable that the season will be notable for the first production of Boito's "Nerone," the score of which was entrusted to Toscanini by the composer himself. The orchestra will to a great extent be the same as that which Toscanini is now conducting with such success in America, and after certain necessary changes have been made, the organization will be the permanent orchestra of the most famous opera house in the world. As plans develop, MUSICAL COURIER readers will be informed concerning all new developments in connection with this, the leading subject of discussion in the musical circles of Milan.

TEATRO DAL VERME ENLARGES ITS REPERTORY.

Meantime the opera-loving public of Milan runs to the Dal Verme, at the other end of town, where the spring season (following closely on the heels of the carnival season) is in full swing, under the able management of Sig. Oreste Poli. Thus far there have been given the "Barber of Seville," with Nadina Legat, Armenian coloratura, who thus reaffirmed the great success of her first appearance as the Queen in the "Huguenots," already recorded in my previous letter, and the "Girl of the Golden West," known as the "mascot of the impresarios," because it never fails to fill the house. In this opera the tenor Voltolini sang Dick with marked success.

As for Mme. Legat, she reaped high honors with her Rosina, thanks not only to her voice, but also to the clearness of her diction and pearly coloratura.

As a first novelty we have had Bucci's "Marken," and the next few days are to bring us the revival of "Dejanice," by Catalani, composer of "La Wally" and the "Loreley." The title role in this work will be sung by the celebrated Ester Mazzolini, whose successes in Rome and Naples have already been recorded in these pages. Both of these productions will be discussed in our next letter.

Milan owes a debt of gratitude to Oreste Poli, the general manager of the theater, for having presented year in and year out, alongside of the Scala and especially since its closure, many important productions.

"SIFAL" AND "OPAL"

But even the valiant efforts of the Dal Verme do not appease the operatic appetite of the Milanese. At the Teatro Carcano, near the Porta Romana, various operas, given at popular prices, always attract a multitudinous audience.

The Teatro Carcano has just been the scene of a great artistic event, held to celebrate the peace pact between the two great and erstwhile enemy factions of Italian "professionals," as represented by the "Sifal" and the "Opal"

("Società Italiana fra Artisti Lirici" and "Organizzazione per Artisti Lirici"—if we are not mistaken), now fused into one. The Carcano was the neutral ground selected for a single but marvelous all star performance of "Traviata," given by members of the united societies. The title role was taken by the celebrated Finzi-Magrini—a Violetta worthy of the very greatest opera houses. Received with similar enthusiasm were the favorite tenor Pertile, as Alfredo, and the baritone Bellantoni, as Germont.

TWO YOUNG AMERICANS.

It gives us particular pleasure to signalize the promising successes of two young American singers here—namely, Evelyn Parnell, who has been able to earn wide appreciation. (Continued on page 7)



CLAIRE DUX.

The well known soprano, who is coming to America this fall under the management of the International Concert Direction, Milton Diamond director. Mme. Dux is a singer of international reputation, whose brilliant career at the principal opera houses in Europe has attracted considerable attention. This will mark her first American tour. Although rumor has it that an operatic contract has been signed in her behalf, definite announcement to this effect has not been made.

Dupont's "Antar" at the Paris Opera

"Antar," a heroic tale in four acts by Chekri-Ganem with music by Gabriel Dupont—in other words, a grand opera by Gabriel Dupont upon a libretto by Chekri-Ganem—was heard for the first time on any stage at the Paris Grand Opera on March 11. Dupont, who was considered to be one of the most promising of the younger French composers, died at the age of thirty-five in August, 1914, having just completed this, his largest work.

In 1905 the "Cabrera" revealed to the public a visible talent of the highest order, which developed into maturity with "Heures Dolentes," "La Glu" and the "Farce du Cuvier." "Antar," already successfully given at the Odeon as a drama, has been set to music almost without change. The first act shows the victorious return of Antar acclaimed by the peasantry. The second act reaches a climax in a magnificent wedding festival. The final acts are full of pathos. Antar is wounded by a poisoned arrow but has the strength of will to sit his horse so firmly that his enemies believe him immune and flee before him. Dupont's

music is richly melodic, modern, expressive. All of the colors of the Orient are woven into a gorgeous pattern that could only be the production of a master. The final scenes are full of nobility and the serene calm of love and death.

The artists were Mmes. Heldy, Delmas and Lante-Brun; MM. Franz, Rouard, Delmas, Note and Narcon. The orchestra was directed by Chevillard.

ORATORIO SOCIETY'S SECOND FESTIVAL A NOTABLE EVENT

Audiences, While Not as Large as Expected, Display Much Enthusiasm—Programs Unusually Fine—Work of Bach Choir and Children's Chorus Especially Noteworthy—Conductor Damrosch, Orchestra and Soloists All Share Honors

If it were not for the liberality and generosity of President Charles M. Schwab of the Oratorio Society, it is certain that the society's second annual festival of music would not have taken place. Changing from the huge armory where it was held last year to the Manhattan Opera House reduced the possible receipts. That, however, turns out not to have made any actual difference, for the public has failed to respond with any special enthusiasm, not a single house having been sold out and several being conspicuously empty, especially in the high-priced sections. This is not understandable in view of the excellence of the programs, the quality of the soloists and the uniformly high standard of the performances. The deficit will amount to a good round figure, especially in view of the large expenses which must have been incurred in making the arrangements necessary on the stage to accommodate so large a body of singers. A huge scaffolding was built, extending from the forward edge of the stage back the entire depth of the theater to the Thirty-fifth street wall, and a special platform constructed over the orchestra pit so as to leave the stage free for the singers. Mr. Damrosch conducted from a little watch tower that reminded one of the light towers built to regulate Fifth avenue traffic.

PIERNE'S "CHILDREN'S CRUSADE."

The opening evening, Tuesday, March 29, was devoted to Pierne's "Children's Crusade," a work that has not been heard here since the Oratorio Society gave two performances of it some fifteen years ago. Pierne is no heavyweight in music, but his music is apt and appropriate to its subject, generally pleasingly melodious, with occasional passages of striking beauty and delicacy, apt employment of a folk tune or two and an effective orchestral storm picture. The text is based on a poem by Marcel Schwob, adapted by the author for this libretto and translated into English, in which language the oratorio was sung. The choral body was made up of 300 adults (according to the American), 350 adults (according to the World), or 800 adults (as the Times had it), though all agreed that the children's chorus numbered 600. Anyway, it was a large choral body and sang, considering its size and unwieldiness, with notable precision, range of dynamic shadings and trueness to tone. The children have no easy task in this oratorio and they did their part nobly and with remarkable correctness. The soloists were Mabel Garrison, familiar to New York audiences; Otilie Schilling, who has an unusually fine dramatic soprano voice; Mario Chamlee, the Metropolitan tenor, a good artist with a fine voice, and Royal Dadmun, the resonant baritone. All four did excellently with their parts, as did Myrtle Leonard, Ada Tyrone, Jeanne Laval and Adele Parkhurst in small solo parts. Mr. Damrosch conducted with the thorough command of such large forces—the orchestra was the New York Symphony—which comes through years of experience.

THE ST. MATTHEW PASSION.

The second evening of the festival (Wednesday, March 30) was given over to a performance of Bach's music to the Passion according to St. Matthew. The adult chorus appeared to number about 800 at this concert and was supplemented by a choir of boys from the Episcopal churches of Brooklyn. There was the full New York Symphony Orchestra. The question of whether or not it is proper to present the Bach music with an apparatus of such size may be left to academic discussion. With the forces which he employed, Mr. Damrosch obtained on the whole an excellent performance. There was surprising precision nearly throughout the work and often decided musical effectiveness. The position of the sounding board appeared to have been altered and much of the sound, which on the first evening was lost in the space above the stage, came out into the auditorium, the effect in the chorus, "Ye (Continued on page 41)

FLORENCE, ITALY, IS STILL THE CENTER OF A MUSICAL RENAISSANCE

But Opera Has Its Ups and Downs—Pizzetti's Violin Sonata Arouses Favorable Discussion—On the Sala dei Cinquecento
—At the Three Opera Houses

Florence, Italy, February 27, 1921.—In 1600, Florence, city of flowers and flower among the cities, was the nucleus of the musical renaissance. Here melody, freed from the polyphonic lugubriousness of scholastics, blossomed forth for the first time. It is therefore the cradle of modern music and the birthplace of bel canto. Opera, the "dramma in musica," here issued forth into the world, and here for centuries it has been assiduously cultivated in numerous and sumptuous theaters since the days of the Medici.

What is left of it all? There are three opera houses in Florence today—the Politeama, the Verdi and the Pergola. The Politeama harbors a vaudeville troupe, the Verdi is given over to comedy, and only the smallest, the Pergola, is giving opera. It is provincial opera, although better than most, and whatever its merits, it is clearly not the center of an important musical culture. To the casual visitor it appears that there is no such culture in Florence today. But the casual visitor errs. Florence today is the center of a musical renaissance as intensive—if not historically as momentous—as that inaugurated by the celebrated camerata of four hundred years ago.

However, this renaissance has nothing to do, primarily, with opera. It is, in fact, the much discussed revival of instrumental music in Italy that has its most significant center here. More than at Rome, more certainly than at Naples or Milan, the young generation of musicians in Florence is devoted to the neoclassical ideal as expressed in symphonic pieces, in chamber music and in purely lyric songs.

The leading spirit in this movement is Ildebrando Pizzetti, whose violin sonata, published by the English house of Chester, has aroused so much favorable discussion in countries outside of Italy. Pizzetti, still a young man, has for many years championed modern music of real value, but he has applied to it the most rigorous tests. As critic, as teacher, and above all as composer, he has upheld the chastest and austere ideals of any man in Italy.

It is because of that, probably, that his production has been comparatively small. Besides the violin sonata, there is a string quartet, a choral and orchestral setting of d'Annunzio's "Nave," incidental music to the same poet's "Pizanello" (of which Toscanini is playing the prelude on his American tour), some new pieces and songs. And also—an opera, "Phedra," produced for the first time in 1913. Another one, on a biblical subject, is in process of creation. (One sees that opera is not renounced even by the strictest reformists in Italy. Opera is the clandestine love of all composers; either they are seduced by it or they want to redeem it. That is the test of their artistic conscience.)

THE NEW MOVEMENT.

Pizzetti, who was born in Parma, has chosen Florence for his arena, and in the course of years, filled with quiet but effective work, has drawn a circle of disciples about himself. Today his great influence is officially recognized, for he is the director of the Florence Musical Institute, the musical section of that famous Royal Academy whose traditions reach back to the Renaissance. Some of his pupils are now teachers in that institute, and the force of this group is beginning to be felt in Italy. Its leaders, aside from Pizzetti himself, are Fernando Liuzzi, his successor as professor of composition at the institute, and Mario Castelnuovo-Tedesca, one of the most talented of the youngest generation in Italy. Both of these, as well as others of the group, have considerable chamber music, piano music, songs, and some symphonic works to their credit.

These young men, together with the musical societies of which I shall speak presently, make up the real musical life of Florence, very little of which is carried

on in full public view. Thanks to them, there is hardly an evening when there is not a gathering at which the works of the young Italian school, as well as those of the classics, are performed in some private circle. Thanks to them, chamber music, real music making in its best sense, is being as intensely cultivated on the banks of the Arno as in any artistic metropolis. It is a revival of that genial dilettantism which brought about the regeneration of art in an era long past.

ON THE SALA DEI CINQUECENTO.

That the efforts of these neo-Florentines have drawn wide circles among the public at large was made evident to your correspondent by a single event: the appearance of the Augusteo Orchestra of Rome under the auspices of the "Amici della Musica." This society of music lovers, very much like our own Friends of Music, organizes musical events of unusual interest for its members, and engages artists and ensembles to provide a series of concerts each year. Last week for the first time it invited the Roman orchestra, under Maestro Molinari, to play in the Sala dei Cinquecento—the Hall of the Five Hundred—which has been the pride of the Florentines for centuries. By the great courtesy of the Marquis degli Antinori, one of the heads of the society, we were able to be present at this, one of the greatest aesthetic feasts in which it has been our good fortune to participate.

Imagine this magnificent renaissance hall, of truly noble proportions, its walls adorned by frescoes of Leonardo and Michelangelo, with ancient statues and old Florentine bas-reliefs, and covered by one of these marvelous, richly carved and gilded ceilings that make you gasp with wonderment; and imagine hearing within this frame the music

of Beethoven, of Wagner and Strauss. Orchestra, conductor and audience must have been uniformly under the spell of this rare combination of influences, for we have seldom experienced so intense an atmosphere of enjoyment, such perfect accord of all the elements of a concert. The audience, numbering somewhere about three thousand, completely filled the hall and crowded the aisles. Its enthusiasm rose with each number until, after the "Tannhäuser" overture, it vented itself in such implacable shouts of "bis" that the orchestra had to break the custom of symphony concerts and add an encore, the "Sicilian Vespers" overture of Verdi, which Molinari conducts with terrific passion.

In every respect the work of the orchestra was laudable. Under Molinari it sounded twice as well as under another conductor whom we have heard in Rome. Beethoven's first symphony was given with beautiful nuance and phrasing, and with excellent disposition of climaxes within a strictly classical frame. But modern music is obviously Molinari's forte. He conducted Dukas' "Apprenti Sorcier" and Respighi's "Fontana di Roma" with remarkable variety of color, and he piled up dynamic effects in Strauss' "Tod und Verklärung" that shook one's very marrow. I do not remember having heard this work better played. In temperament and enthusiasm certainly neither orchestra nor conductor are lacking, and in the matter of responsiveness and precision the organization is not far behind Europe's best. At the end of the concert Molinari received an ovation of truly Italian warmth, and one which left no doubt concerning the musical appreciation of the audience.

Besides the Amici della Musica, Florence, like most Italian cities, has its Società del Quartetto, which does not confine itself to that which its name implies, but gives chamber music concerts and recitals of all sorts. Most of these events take place in that wonderful hall of the Palazzo Vecchio, once the residence of the Medici, which we have already described. It is the only concert hall in Florence.

OPERA.

There are, on the other hand, three opera houses, as we have said, all three being owned at present by the S. I. A. T. (Società Italo-Americana Teatrale), which is interested (Continued on page 11)

Denmark Celebrates Slesvig's Return in Drama and Music

New Works by Louis Glass and Herman Sandby Heard—Telmányi Plays to Crowded Houses

Copenhagen, Denmark, March 1, 1921.—The production of a new patriotic drama, "The Mother," by Helge Rode, with accompanying music by Carl Nielsen, Denmark's foremost composer, was the outstanding artistic event here of recent weeks. Whether the aesthetic value of the work is commensurate with the lavishness of the production and the popular interest attaching to it is, of course, a question difficult to answer. Suffice it to say that it possesses both poetic and musical qualities worthy of the eminent names of the authors, and that the performance, musically under the able leadership of young Ebbe Hamerik, was of a brilliance befitting the occasion—namely, the celebration of the return of Slesvig to the motherland.

PATRIOTIC SYMBOLISM—WITH MUSIC.

As may be surmised, the title, as well as the play, is symbolic of the loss of the historic province of "South Jutland," as the Danish irredentists call it, and its redemption. The characters are a "King wandering in the darkness," who represents the Danish people, preoccupied with the "lost land"; a Harper, who accompanies the King as a symbol of hope; the Mother, who is Denmark itself; and the Son, who is the Danish soldier of 1864.

In this somewhat obvious allegory, a jester represents the doubters among the people; a ribald crowd, the unpatriotic profiteer; while a Farmer is the personification of the best of his race. There is a prologue in a schoolroom, where an old Teacher is telling the "fairy tale" that the seven tableaux of the play unfold. It all ends—happily, as it should—with a crowded stage set to represent Dybbøl Bakken, in South Jutland itself. The scene is called "The Happiness of the Land" and it is preceded by the "falling of the wall of ice"—meaning the removal of the frontier—to the sound of all the Allied national hymns.

HAMERIK JUNIOR CONDUCTS.

Although as a general thing the Dane is not excessively patriotic, this artistic glorification of his country has taken a tremendous hold. The first performance was, of course, sold out long before the day, and at the performance itself enthusiasm ran high. Young Hamerik conducted the music in a masterly manner, and contributed an interpolated piece entitled "Sagadrom" ("Dream Legend"), which had an undisputed success.

Hamerik, by the way, is very active as a composer, and is at present completing an opera, "Kvernene" ("The Mill"), which is to be produced in Copenhagen next year.

Aside from the production of "The Mother," the Royal Theater has confined itself to the standard repertory, as usual, giving with special success Wagner's "Meistersinger" and "Valkyrie," Beethoven's "Fidelio" and "Puccini's" "Bohème." A special performance of "Pagliacci" was given a few days ago to provide a farewell appearance for one of our favorite tenors, Laurito Melchior, who leaves for an extended tour of the British Isles.

HERMAN SANDBY WELCOMED HOME.

Herman Sandby, the Danish cellist, well known in America

both as executive artist and composer, also contributed his share to the celebration of Slesvig's return by conducting a "Marche Danoise," written in commemoration of the event. Sandby has returned to his native country after a successful tour of the other Scandinavian lands. He has given some concerts in Copenhagen and was tendered a warm reception by his countrymen. His first concert was a varied one and comprised among novelties Percy Grainger's "The Sussex Mummer's Christmas Carol" which the audience liked so well that it had to be repeated.

The second concert, with orchestra, consisted of Mr. Sandby's own compositions. A cello concerto, the solo part played by himself, was followed by a nocturne and some interesting transcriptions of Danish folk music for cello and orchestra. Before the "Danish March" which concluded the program he conducted an orchestral piece called "Ocean Mood," which, like his other works, displays cleverness in the handling of his material and a great deal of taste in the developing of unpretentious but genuinely musical ideas. There is a notable absence, however, of anything resembling the "grand style."

A NEW DANISH SYMPHONY.

Of other symphonic music the most important novelty was a symphony by Louis Glass, another Dane, which had a successful performance at a concert of the Danish Concert Society. An adequate valuation of the work is hardly possible after this single hearing, and since other performances may be looked forward to, a discussion of it will be reserved for another time. The score has been acquired by Messrs. Wilhelm Hansen and is to be published within the next few months.

CONCERTS.

The last concert of Paul V. Klenau's series (already spoken of in a previous letter) took place on February 12, and was dedicated to the workmen of Copenhagen. Klenau has left for London, where he is to conduct some concerts. As usual, the popular Sunday symphony concerts, under Schnedler-Pedersen, round out the orchestral season and draw crowded houses every week.

BOHEMIAN QUARTET SCORES.

In the field of chamber music the Bohemian Quartet carried off the palm for the month. The famous ensemble played, in conjunction with Anna Schytte, the Danish pianist, Dvorák's quintet, op. 81, and gave masterful interpretations of Schumann's quartet in A, and Beethoven's in E minor, op. 50, No. 2.

A sonata recital by Edward Bradfield, an English pianist, and Fritz Dietzman, cellist, also deserves particular mention. It comprised a rarely heard Rubinstein cello sonata, op. 18, and a novelty for Copenhagen, "Le Désir," by Schubert-Servais, played by Mr. Dietzman alone. A group of Chopin numbers proved Mr. Bradfield to be a pianist of high rank.

TELMÁNYI DRAWS CROWDED HOUSES.

Of recent solo recitals none was more successful than the two concerts given by Emil Telmányi, the Hungarian cellist, who, although a resident of Copenhagen, has not been here for some time. His successes in other countries, however, are well known here and arouse particular interest as he is the son-in-law of Carl Nielsen, our leading contemporary composer. Both of Telmányi's houses were sold out and he scored a very remarkable success.

Vocal music has been cultivated both in choral and solo forms, in the former notably by the male chorus, "Bel Canto," under the direction of Vilhelm Paulson; in the latter by the singers of the Royal Theater, who gave their annual concert early in February. Besides, Ottilia Ejlar-Jensen gave a very beautiful evening of Danish song, in which she displayed an excellent voice and charming style.

SINUS PEDERSEN.



THE FAMOUS SALA DEI CINQUECENTO

In the Palazzo Vecchio, Florence, which is now used as a concert hall. The Augusteo Orchestra of Rome, under Bernardino Molinari, has just given its first concert in it. (Insert) Ildebrando Pizzetti, composer, head of the Florence Conservatory and leader of the young Italian school.

Barcelona Cold to "Quo Vadis" Despite Composer's Presence

Otto Klemperer Conducts German Operas with Great Success—Casals Heads New Orchestra and Draws Crowds

Barcelona, Spain, February 25, 1921.—Our principal opera house has closed its doors, as it opened them—"without pain and without glory," as we Spaniards say. There has been nothing of outstanding interest, either in the repertory as such or in the manner of performance. There has not been a single artist who could rouse the public to any unusual degree.

The season began with the first performance of "Quo Vadis" by Nougues, and it ended with "L'Etranger" by Vincent d'Indy, also a first performance; but neither of

however, has he proceeded in so determined a manner as now. Casals, with his well-known skill and good taste, has succeeded in forming a well disciplined orchestra, which in its four introductory concerts offered us splendid and ambitious programs. That both the conductor and his young orchestra have "caught on" is witnessed by the fact that all the reserved seats for the next series of concerts are already sold.

Barcelona, therefore, can boast of a new artistic instrumentality which may well be expected to take its place in the front rank very soon.

MANY GOOD CONCERTS.

If the opera season has been of little interest, the lovers of concerts are to be congratulated, because not often have they been given musical enjoyment in such quantity and variety. Thus our old acquaintance, Emil Sauer, the pianist, has enraptured us once more with his wonderful powers (not lessened by the years) and with his genuinely elegant manner. His Polish colleague, Ignaz Friedman, who now is in America, has also visited us on the way, and besides these, which we might call "superior goods," there has come a throng of pianists, violinists and cellists of all nationalities, many of them not without worth. I cannot attempt to name them for lack of space.

Lastly, however, there remain to be mentioned the choruses, for this is the land of choral song. Two have triumphed: one Spanish and one foreign—the "Orfeon Donostiarra" of San Sebastian, and the National Chorus of the Ukraine. Both societies surprised us by the freshness of their voices and their good taste, but neither of them possess the diverse repertory which constitutes the principal merit of our own "Orfeones." In these, indeed, there lies the one great treasure of musical Spain.

TOMÁS ORTÍ CLIMENT.

SCALA, IN MILAN, TO REOPEN DECEMBER 26

(Continued from page 5.)

tion in "Traviata" both at Milan (Teatro Dal Verme) and at Leghorn, and the excellent tenor Papany (Italianized Papania), who recently won notable success as Radames in the Teatro Politeama Duca di Genova, at Spezia. He was applauded throughout his none too easy role, but particularly after the famous romanza in the first act and the great duet with Alda in the third. His is a sound and robust voice, supported by good delivery, intuitive interpretation, and an aristocratic and handsome stage presence.

QUALITY, NOT QUANTITY, IN CONCERT LIFE.

Concert life in Milan, as indeed in Italy, in its best manifestations has a semi-private character, and the quantitative effort of wide popular appeal characteristic of London and Berlin is as yet unknown. Hence the qualitative element is the essential one, and the concerts arranged by our leading musical societies, the Società dei Concerti Sinfoniche, Società del Quartetto and the Amici della Musica, are, in general, of the choicest excellence.

The first named of these societies is awaiting, more or less patiently, the return of Toscanini from America. The second, the "Quatetto," is presenting, at the Sala del Conservatorio, its usual series of about eighteen concerts. Since its membership has reached 2,700 and the hall holds 2,000 or less, it has now become necessary to arrange for two series instead of one, dividing the membership into groups A and B. This system will be inaugurated next season and it is an evidence that musical appreciation of the highest kind is growing in Milan.

Among the artists recently presented by the society are Mme. Saltini-Mocchi, an excellent concert soprano, who gave a joint recital with a German baritone named Walther; Bronislav Huberman, whose extraordinary success in Italy this year has already been recorded by my colleagues; Wilhelm Backhaus, the brilliant German pianist, and the Italian cellist Mainardi. An event of quite unusual character, however, was the appearance of Wanda Landowska, the Polish pianist and clavicembalist, who came from Paris—harpsichord and all—to delight the Milanese cognoscenti with her exquisite interpretations of old music.

A FASCINATING CONCERT.

Mme. Landowska was supported by an excellent string orchestra (of pre-classic proportions) led by Enrico Polo. With Messrs. Nada, flute; Abbado, violin, and Bernardi, cellist, irreproachable artists all, she executed, as solid cornerstones to her program, two Brandenburg concertos of Bach, in G and D (Nos. 4 and 5). These fascinatingly graceful and noble re-creations of two masterpieces made one realize that the modern performance of them—with piano-forte and large orchestra—is nothing short of barbarous. The blending of the various colors of the two-manual harpsichord with that of the strings created a veritable aureole about the music. Surely old Bach had this in mind, and not the crystalline hardness of our "hammerklavier."

So, also, Handel, whose C minor trio for flute, violin and harpsichord, with cello continuo, had a joyous resurrection at his

concert; and so also Pasquini, Daquin, Rameau and Couperin, those delightful "program" musicians of the clavecin, whose astonishing cuckoos and chickens and monkeys carried on the most amusing antics upon these magic strings. But Mme. Landowska's Mozart, too, although executed on a modern piano, is a different Mozart—a Mozart derived from the harpsichord, so fine, so deliciously graceful and gracious, with every phrase a noble curve, every nuance a delicate rainbow shade. The D major sonata, thus interpreted, brought down the house, as no bravura piece could have done—and yet it was bravura, of the ethereal kind. When, by way of encore, Mme. Landowska made the phantoms of a whole troop of Oriental horsemen draw past our vision, by playing the alla turca movement of the A major sonata on the harpsichord, the house acclaimed her with pure, childish joy. If

(Continued on page 58)

WARSAW ENJOYS MORE OF THE POLISH NOVELTIES

Mlynarski's Symphony Proves Interesting—Rozycki's New Work Shows Much Originality—Elly Ney's Sensational Success—Renaissance of the Ballet

Warsaw, Poland, March 8, 1921.—Novelties by Polish composers continue to be a feature of Warsaw's musical life. It is the "new nationalism" which is making itself felt in art as well as in politics. The two last concerts of the Warsaw Philharmonic made the public acquainted with two of these works, by two composers of the present generation who represent, however, two totally different currents of musical thought.

The first was a symphony by Emil Mlynarski, the conductor of the Warsaw Opera—a highly interesting and well orchestrated work. It is a thoroughly Polish work, and in it patriotic Polish folk songs are used as themes. These national melodies, however, make a most timid appearance, for the symphony was composed at a time when the almighty Czarism repressed everything Polish—in poetry as well as in music—as dangerous. Poland is, by the way, very rich in folk songs abounding in peculiar rhythms and interesting harmonic turns. A well known song called "The Woman of Warsaw" is as powerful in its effect as the "Marseillaise."

At the same concert, of which the Mlynarski symphony formed the principal feature, a young Hungarian violinist, Ibolyka Gyarfos, played besides the Bruch concerto an interesting work by Jenő Hubay, her teacher.

ROZYCKI'S "BOLESLAV THE BRAVE."

The second novelty, the pièce de résistance of the next subscription concert, conducted by Zdzislaw Birnbaum, was a symphonic poem by Rozycki, entitled "Boleslav the Brave," based upon a mediaeval Polish legend. It is an original work combining Norse elements with characteristic Slavic raciness. Glowing melody and a peculiar wealth of orchestral color are its distinguishing marks. (Rozycki has, by the way, written an opera upon the same subject, which was first performed in Lemberg in 1908.)

ELLY NEY'S SENSATIONAL SUCCESS.

The most memorable feature of this concert was furnished by the debut here of Elly Ney, the Dutch pianist, whose appearance released a veritable hurricane of public ecstasy. Elly Ney is without doubt one of the strongest artistic individualities in the concert life of today. An absolutely compelling temperament and a depth of sentiment, combined with an ability to form simply and broadly even the most intricate musical conceptions produce an ineffaceable impression on her listeners.

Mme. Ney played the Tschaiowsky concerto. We were also privileged to hear from her hands the F minor sonata of Brahms and the B flat major sonata, op. 22, of Beethoven. Both were masterly recreations, and the Brahms especially was played with an authority and a verve that came as a revelation to the Warsaw public.

Besides Elly Ney we heard a number of pianists in recent weeks, among them two Poles: Zbigniew Dymek, whose pianistic talent is considerable, and Professor Michalowski, our favorite and best known Chopin player. Dymek played, among others, pieces by Paderewski and Szymanowski. Téliémaque, Lambrino, Greek and P. Beato, Italian, exhibited their pleasing art in the usual repertory, to which the latter added a work by his teacher, Sgambati.

(Insert) Sig. Angelo Scandiani, general manager of La Scala, Milan, who announces the reopening of the theater for December 26.



LA SCALA, MILAN, EUROPE'S MOST FAMOUS OPERA HOUSE.



Photo by Bain News Service

PABLO CASALS,

Who is leading a Barcelona orchestra, and not so seriously ill, apparently, as reported.

them was a real novelty, notwithstanding the fact that they are works of a very different artistic value.

Nougues's opera, first given in Nice in 1910, is already known everywhere. One hardly understands how that has come to pass, for it is an anomalous product, devoid of ideas as of technic, without a stroke revealing the author's personality. Our public received the work with marked coldness and it could be saved neither by the mise-en-scène—a little demodée—nor the presence of the composer, who came to direct it.

VINCENT D'INDY'S UNWELCOME "STRANGER."

"L'Etranger" of Vincent d'Indy is quite another thing. It was first performed seventeen years ago, in the Théâtre de la Monnaie in Brussels. Its fate was no better than that of "Quo Vadis." Several causes have contributed to this: the similarity of its plot to that of the "Flying Dutchman" of Wagner, and the subsequent comparison between the musical settings of both works unfavorable for the French professor; then the poor production, void of color and inadequately rehearsed. Moreover, the melodic poverty of the author of "Fervaa" was too plainly revealed. D'Indy cannot in any sense be regarded as an innovator, especially when one is familiar with the daring sonorities of Stravinsky and Ravel.

"FIDELIO'S" SPANISH PREMIÈRE.

To celebrate the 150th anniversary of the birth of Beethoven, we had a performance of "Fidelio," the first stage performance of the work in Spain. Though we were long familiar with the more important fragments from the concert hall, the opportunity of hearing the masterpiece in its entirety awakened great interest among the public, which filled the theater, eager to savor its immortal beauties as one should.

The most prominent feature in this performance was the conductor, Otto Klemperer, of Cologne, who led the orchestra with extraordinary concentration and brilliance, bringing out all the points of the score in clearest relief.

OTTO KLEMPERER SCORES AS CONDUCTOR.

Since the manager had engaged an ensemble of German artists (though certainly none too good) we had the hope of hearing all the Wagner operas, with an adequate revelation of all their artistic and dramatic value, as was the case in Madrid. But unfortunately we had only a few modest performances of "Tannhäuser" and "Tristan" without great artists except for Klemperer, a musical temperament of the first quality, who managed to blend the heterogeneous elements at his disposal into a very fair artistic whole. Klemperer will surely return to Barcelona, for he has left a most agreeable impression behind.

Of the rest of the season it is not worth speaking. Once again we had to endure "Gioconda," "Lucia," "Rigoletto," "Ballo in Maschera," etc., etc.—and all that without the attraction of the divo or diva who constitute the only excuse for the revival of such antiquities. For the "Mi-Carême" (or Spring) season, we are to have the celebrated Ballet Viennois (meaning the ballet of the Vienna Opera), as interesting, it is said, as the Ballet Russe.

PABLO CASALS HEADS NEW ORCHESTRA.

Pablo Casals, the illustrious violoncellist, has forsaken the bow, with which he has drawn so many triumphs and so much gain, for the conductor's baton. There are few men as able and as talented for this career, and this is not the first time that he has embarked upon it. Never before,

Emil Frey, winner of the Petrograd Conservatory's Rubinstein prize, completes the pianistic list.

MANY GOOD POLISH SINGERS.

Poland is particularly rich just now in beautiful voices. Of Jan Gruszczyński, the tenor, we have had occasion to speak before. He has been making a triumphal tour of southern Europe, especially Spain. Likewise Jadwiga Lachowska, a former member of the Warsaw Opera, has been scoring successes in Madrid, Barcelona and Seville. She is fine as Carmen and Amneris.

A similarly beautiful mezzo soprano is that of Janina Gotkowska, who, together with Gruszczyński, sang Polish in the Berlin Opera for the first time in its history. Besides these stars, Janina Skwarecka, for years dramatic soprano of the Russian Opera, is now appearing in Warsaw.

RENAISSANCE OF THE BALLET.

The art of dancing, too, is experiencing a national renaissance. Aside from the Warsaw Ballet, which shall have more detailed attention in our next letter, solo dancers are appearing with considerable success, and are adding to their repertory the music of the younger Poles.

Among these dancers the youthful Maryla Gresno, who last season created a sensation in Berlin, deserves particular mention. This barely ten year old girl has been richly dowered by nature with all the necessary gifts.

STEFANIA PORAJ.

Women's Philharmonic Society Musicales

On March 20, at the studio of Mme. Gescheidt, in Carnegie Hall, a delightful hour of music was given by Carl Claus, violinist; Maurice Milmet, pianist, and Lucile Banner, soprano, under the auspices of Leila Hearne Cannes, president of the organization. Mr. Claus displayed a rich tone, artistically interpreting the "Mazurka de Concert," O. Musin; menuet in A major, Boccherini; "Reverie," Vieuxtemps. Maurice Milmet, pianist, displayed large volume, rich in quality, combined with good technic, and Lucile Banner, who is the possessor of a delightful soprano, displayed great intelligence in her renditions. Mrs. Cannes and Mrs. Banner accompanied the young violinist and singer. Baroness Katherine Von Klenner, president of the National Opera Club, was guest of honor, and at the conclusion of the musical program made a few remarks, which were thoroughly enjoyed by her listeners.

About Edna Bishop Daniel's Programs

Edna Bishop Daniel, the mezzo-soprano, of Washington, D. C., carries out some excellent educational ideas in the arrangement of her programs. For instance, when she sang recently in Washington, D. C., there was a margin drawn on the right side of her programs, where she gave the date and place of birth, and if not living the death, of the composer whose song she was presenting.

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SCHOFIELD SUCCESS

In Joint Recital with

FLONZALEY QUARTET

The vocal numbers were given by Mr. Edgar Schofield, who boasts that he is a "Down East Yankee," but he sings Southern negro melodies like a native. His first numbers last night were a group of Italian and French songs, which he rendered with fine effect in a baritone voice that is singularly rich in timbre, and he was even more pleasing in his Irish and Scotch ballads. The audience was simply charmed, and greedy in its calls for more. But Mr. Schofield was quite accommodating, and his responses were so gracious as to make the impression on the audience that "the pleasure was entirely his."—*The Newport News Times-Herald & Press.*

After a forced encore by the quartet, Mr. Schofield, who has many friends and admirers in this community, received an enthusiastic ovation. In his first group of French and Italian songs, the singer was at his best, and showed not only a voice of unusual brilliancy and range, but a magnetic personality that charmed his audiences, and he responded with an Irish song, which he gave with perfect diction and in exquisite style. This met with a storm of applause, and he gave a second number, "Duna," by McGill.—*The Daily Press, Newport News.*

Management:

LOUDON CHARLTON

Carnegie Hall, New York

Guest Conductors and Symphonic Novelties Receive Stimulus in Berlin

Variety the Spice of Life in Germany's Capital City—Fritz Reiner's Extraordinary Accomplishments with Baton Arouse Decided Interest—New Vladigeroff Violin Concerto Creates Sensation—Korngold's Popularity Increasing—Joseph Szigeti a Distinguished Player—Strauss a Favorite—Plenty of Chamber Music—Claire Dux Returns to Concert Work—Jadlowker and Nikisch—"Cosi Fan Tutte" Revived—Nikisch Off to Rome

Berlin, March 15, 1921.—For want of a better epithet this once brilliant metropolis might be called the city of a thousand conductors. Not street car conductors, of course, for there are even more of those, but musical ones. Even before the war Berlin was rich in both varieties. The war has decreased the number of street car conductors, for there is less traffic than before; but strange to say there are more kapellmeisters than ever. An uninterrupted procession of baton swingers crosses the podiums of this musical Babylon in the course of a season, and the figurative "thousand" is surely not far from literal.

There are, first of all, the "steadies"—the conductors of regular series. New York has three; Berlin at least ten. Then there are the "mixed" series, employing several conductors each. Then there are the hired conductors—the "hacks" who figure on soloists' programs—and finally the out-of-town guests, the non-resident members of the guild. For every conductor in Germany who feels the higher call and who can afford the risk comes to Berlin at least once a year, in order to give a sample of his cunning with anything that is handy in the way of an orchestra. These concerts provide a more or less refreshing variety of personalities, and on the other hand a rather distressing repetition of hackneyed favorites—shoals which even the niftiest navigator among the concert reviewers cannot always escape.

In any week, therefore, your correspondent might report upon a score or more of new kapellmeisters, but—he hastens to add by way of reassurance—he has no intention of doing so. Here and there, however, there is a newcomer who really counts, and who in this continuous orchestral orgy manages to rouse the numb nerves of blasé Berliners by striking a deeper or a stronger note.

A SUCCESSFUL CONDUCTOR.

The surprise of the last few weeks, without a doubt, has been the appearance in Berlin of Fritz Reiner, the young and handsome Hungarian who is the present incumbent of the first conductorship in the Dresden Opera. Though less than four hours from here by rail, Dresden is far out of the range of Berlin's observation. Nevertheless news of Reiner's extraordinary accomplishments has seeped through the thick ring of self-sufficiency that surrounds the Prussian capital. Until recently Reiner has been satisfied with his local success, though his youth and his foreign nationality appear to have stood in the way of full official recognition. A few weeks ago, however, he made his first *sortie* and conducted some orchestral concerts in other cities, setting critics everywhere by their ears.

In Berlin paens of praise went up after his conducting of Strauss' "Till Eulenspiegel" and Respighi's "Ballata dei Gnomidi," and as a consequence his second concert, a few days ago, drew a crowd. After a stunning re-creation of Brahms' E minor symphony, which in breadth, firmness of line and lyrical beauty surpassed any performance in recent memory, he was greeted with a drum-fire of applause, interspersed by booming bravos and shouts of "Come back!"

Reiner's personality, his elegance and precision of movement, as well as his sincere enthusiasm, remind one of Leopold Stokowski. Germany has many conductors, but it has very few like Reiner, who combines Magyar temperament with German training, making for exactitude and depth. His absolute command over his forces is the outcome of a perfect orchestral technic and an intuitive sense

of tonal balance rather than an outward show of authority. One feels that he accomplishes his will without friction and that his men make music with him rather than under him. That, indeed, is the true test of authority—a quality to which some men are born. At thirty-two Reiner is reckoned among the greatest of his craft.

Another worth-while guest of the past week, whose qualities are probably better known in America than in Berlin, was Egon Pollak, of Hamburg, whose Bohemian blood—like Reiner's Hungarian—speeds up both blood and nerves. He proved his mettle as a symphonic conductor in Beethoven's "Egmont" overture and B flat piano concerto, played by Gisela Springer, and Strauss, whose "Don Juan" has rarely been better played.

NOVELTY IN SELF-DEFENSE.

A distinct advantage of these guest performances is the stimulus which they give to the production of novelties. When local favorites go out of the beaten path they only invite criticism and jeopardize the love of their subscribers. Outsiders, however, are virtually obliged to add a novelty to their program in order to attract the more intelligent "floating" public, and the often recalcitrant critic, who is so necessary to their purpose.

Thus Reiner introduced a hitherto unknown composer, Pancho Vladigeroff, with a violin concerto played by Gustav Havemann, while Pollak brought from Hamburg young Korngold's suite of incidental pieces to "Much Ado About Nothing." Vladigeroff's concerto created somewhat of a sensation. It is an amazing jungle of modern idioms; sprouts of Rimsky and Bizet, Strauss, Dukas and what not, flourishing mightily in a sort of Russian tropics. (As a matter of fact, Vladigeroff is a Bulgarian.) The ability to write a piece of such virtuosity and such hot-house fertility at the age of twenty-one betokens a very exceptional talent indeed, and it would not surprise us to hear very startling things about this uncanny youngster in the years to come.

Korngold, barely three years older, composer of the most successful opera of the year, would have astonished us no less with his amusing little suite, had we not become accustomed to the wizardry of this youthful genius in the course of the past decade. This "Much Ado" music is written for small orchestra (with piano) with such cleverness and such admirable economy of material that it does in fact make a great deal of ado with almost nothing at all. And yet its five movements are well worth while as a concert number. A snappy and brightly colored overture is followed by a popular bit of Viennese sentiment, the "Bridal Chamber," then a grotesque march delineating the antics of Dogberry and Verges, then a soloistic intermezzo, charming melodic bits for cello, violin and horn, and finally a jolly but curiously ungentle "hornpipe," in which the Glockenspiel, triangle and big drum play most important roles. Altogether a refreshing trifle that will add brightness to many a dull program.

KORNGOLD GETTING POPULAR.

That Korngold's popularity is increasing is evident. Nikisch in his ninth Philharmonic pair of concerts played for the first time in Berlin the young composer's overture "Sursum Corda," a brilliant composition which once more shows his admirable skill in handling the complex modern orchestral apparatus, his sense of form and color, his power of thematic development. Its weakness, however, lies in the fact that both in invention and delivery it leans rather noticeably upon Richard Strauss. It was greeted, like the suite, with copious and enthusiastic applause.

If Nikisch has of late shown a disposition to sponsor the present generation, the same must be said of Furtwängler, whose conservative subscribers at the Opera House are, however, most unresponsive to unfamiliar things. At the last Staatskapelle concert Furtwängler played Haussegger's beautifully written and genuinely felt "Aufklänge," which though by no means exciting makes a very direct appeal to the "German soul." The response it awakened, however, was painfully weak.

The love of novelty is stronger, certainly, at the concerts of less famous conductors, which it is not always possible to attend. Thus Rudolf Krasselt, in the popular symphony concerts of the Deutsches Opernhaus, is able to do most valuable pioneering, his most recent productions being Heinrich G. Noren's "Kaleidoskop" variations and August Klughardt's cello concerto in A minor. Another conductor, Hermann Ludwig, with the Blüthner Orchestra created Paul Ertel's "Harald" symphony, and the young but popular Edmund Meisel brought out Hermann Heinrich's symphony, besides his own melodrama, "Winter-nacht"—all in the space of one week. With the same orchestra Theodor Mündersdorf did Karl Kaempff's suite based on Andersen's fairy tales, and with it achieved a popular success.

JOSEPH SZIGETI A DISTINGUISHED PLAYER.

The real feature of this concert, however, was the appearance of the Hungarian violinist, Joseph Szigeti, a chosen son of the muse, who played the Viotti concerto with a nobility of style, a dash and beauty of tone and phrase that convinced the musician as it charmed the audience at large. Imposing as this performance was from the technical and musicianly point of view, Szigeti left a still stronger impression after his playing of Vitali's lovely chaconne (with Respighi's orchestration). This masterpiece of the Italian Bach ought to be played more than it is, but only by musicians like Szigeti, who combine purity of style with warmth and feeling, poetic conception with ease and certainty of delivery.

STRAUSS A FAVORITE WITH BATON VIRTUOSOS.

The visiting conductors, besides bringing us novelty, raise the weekly percentage of Strauss. They have discovered (Continued on page 18)



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(Mme. Matzenauer has appeared 23 times with
Symphony Orchestras during the present season)

CHICAGO

"She made her first appearance yesterday afternoon as soloist with the Chicago Symphony Orchestra and created one of the most profound impressions that have been made there by any soloist this season. It was not only with her singing that she accomplished a great success, but with her show of other qualities which go to make up a compelling and imposing personality. Magyar temperamental qualities and the racial Hungarian versatility in her art contributed a great deal to her work of the afternoon. In all of her three selections Mme. Matzenauer disclosed the authority of a great singing actress."—*The Daily News*.

"Here is voice of sensational range and amazonian volume backed up by a surplussage of musical brains. When her voice took up that pitiful, mad love cry of the heart broken Isolde's Love-Death, hers was glorified singing."—*Chicago Daily Tribune*.

"Here this singer (the Love-Death from 'Tristan') who combines the range of a contralto and of a soprano (reminding us of the days of bel canto), poured out a wealth of golden tone that soared above the orchestra like shafts of light through mist, or rather as a trumpet call above the surge of war. The audience gave Mme. Matzenauer the demonstration she deserved, frantic applause and recalls that were a mere semblance of their genuine enthusiasm."—*Chicago American*.

DETROIT

"In the success of this program the part Mme. Matzenauer played was of first importance. Every time one comes under the spell of that marvelous voice, so remarkable in its range, its power, its beauty and variety of tone, one is tempted by fatuous superlatives. Imposing in her stage presence, she embodies in herself some of the dignity of the music. She represents a vigorous and wholesome realism. In her voice she has an instrument of imperial qualities, and it is used with luxuriance of emotion and sound intelligence."—*Detroit News*.

"Regarded as the greatest Brunnhilde of the present day, the distinguished artist from the Metropolitan reached heroic stature in her reading of the Immolation scene and Brunnhilde's Apotheosis from 'Götterdämmerung.' Her diction was marvelous; her phrasing free and easy flowing. Her voice has grown remarkably, its range now being phenomenal. In her superior poise, her commanding presence, the finish and refinement she displayed in her work, she has never appeared here to better advantage."—*Detroit Free Press*.

"Mme. Matzenauer was a superb Brunnhilde in the Immolation and Apotheosis of the 'Götterdämmerung' which is the climax to the Trilogy. Gifted with a voice of opulent tone and vibrant dramatic power, she brought

to the Immolation a note of pathos and tragedy and a sense of catastrophe that electrified her hearers and won her recall after recall. Mme. Matzenauer's poise suggests the remoteness of Wagner's colossal operatic figures; her voice has the reach and timbre to grant the heroic demands of the master."—*Detroit Daily Times*.

CLEVELAND

"Her voice, phenomenal in power, in beauty of texture, and in compass, was in excellent control. The artistic restraint of the opening measures was beyond praise; and the impassioned utterances of the peroration thrilled her listener. Later Mme. Matzenauer sang, in like exalted fashion, the Immolation Scene from the 'Dusk of the Gods.'"—*Cleveland Plain Dealer*.

"The soloist was Margaret Matzenauer, the wonder-woman with the tones of velvet, a range almost like that of a big pipe organ and a volume comparable to the same instrument. Her majestic manner of rendition in both numbers was not alone true to all of the great traditions, but one must wonder if there lives at the moment another who could more fully express the mood, the style and the glory of these sublime compositions as she does."—*Cleveland News*.

"Mme. Matzenauer was heard in the Love-Death excerpt from 'Tristan and Isolde' and Brunnhilde's Immolation scene from 'Dusk of the Gods,' and to state that she delivered them with supreme dramatic and vocal interpretation is but a bald statement of fact. Both her statuesque presence and incomparable voice make her an ideal Wagner heroine."—*Cleveland Press*.

BUFFALO (With Cincinnati Orchestra)

"Mme. Matzenauer, regal in rose velvet, with many strands of pearls, proved the wonderful artist that places her at the top as an operatic and concert singer. She sang a Brahms song 'Ever Lighter Grows My Slumber' with exquisite repose and that inner sense of the composer's message which made it stand out as a finely chiseled performance. 'Two Songs of a Bride' by Schumann, were radiant in style and vocal beauty, the latter one having to be repeated. In Schubert's 'Erl King' the singer gave royally of vocal opulence and dramatic portrayal, and pictured the various voices with consummate art. As the final number she sang Brunnhilde's Immolation, and it was then that the full glory of her histrionic gifts shone brightest. She sang with such dignity and gave such a dazzling exhibition of her operatic style and scope of her voice that it left her audience breathless."—*Buffalo Courier*.

"A regal figure, Mme. Matzenauer was accorded a spontaneous welcome as she made her entrance on the stage, and her splendor of voice and art completed her conquest."—*Buffalo Express*.

STEINWAY PIANO

CONCERT MANAGEMENT ARTHUR JUDSON, PENNSYLVANIA BLDG., PHILA.

MAKING MONEY

By Frank Patterson

IT is a strange thing that making money should have come to be regarded with scorn. At least most people seem to regard it with scorn; or is that just envy? Well, it is hard to say, but one may venture the opinion that the many who do regard making money with scorn are absolutely sincere in their opinion. Not that they would refuse money if it came their way, but they do not care enough for it to do mean and despicable things to get it. Or is it that they merely lack the talent and ability to do despicable things?

The matter is hugely involved. It seems simple but is not. It is not, because money is a great temptation, the greatest temptation. How many of us would prosecute a swindle if we had the necessary inventiveness and the necessary courage? None of us know. We know no more than we know what we would do in sudden danger. Would we be cowards? Would we be brave? Would we have our presence of mind or would we lose it? None of us knows even that. Many who are generally timid and retiring have the nervous stuff within them that gives them the power to rise to sudden danger where big, strong, vigorous men quail.

One need be neither sordid nor cynical to note the above facts. One must be very blind not to see them; for all about us we see men of evident high moral standing, men we actually like, whose company we desire, who will squeeze down purchase prices and squeeze up sale prices, who will underpay their employees and gather unto themselves wealth that ought, in part at least, to go into other pockets. There is no fairness within them. They do not say to themselves that they will do the fair thing in a deal, but that they will do the best they can for themselves. Let the other fellow take care of himself! The best that can be said for it is that it is a fair fight. But a fight it is, and a fight to the finish.

Is this good or bad? There is a general feeling abroad that it has its good features and its bad features. The reason for this duality arises from the fact that people are gradually coming to the realization that those who neither toil nor spin get the lion's share of the good things of life—the good things, at least, that can be bought with money. Not the maker but the merchant reaps the harvest. That needs no proving. We all know it very well. The farmer who toils summer and winter from dawn to dark gets only one-third or one-fourth of the sale price of what he produces. He rides his Ford while the merchants and the middlemen drive their limousines, winter in Florida and summer in Newport.

With all of which we have, decidedly, nothing to do, we musicians. Our concern is not to know how these things concern us but to see how our case parallels theirs. Where do we stand in the marketing of our goods? How much are we earning compared with what we ought to earn? And what are the ways and means by which we may increase our earnings? All very interesting questions, all questions that must be of interest to every musician. But what do we mean by musician? Are we to limit our field by artistic ideals? Obviously not. A musician is one who lives by music, by playing or teaching. It is a vastly numerous class, including all sorts, from the most insignificant neighborhood teacher to the great concert artist—from the lowliest fiddler to the greatest conductor—from the worst of church singers to the best of operatic stars.

A big field, yet at the outset we may exclude one very large class—orchestra players who are members of their own union. They have long since seen their personal advantage and have taken the only possible means of protecting their common interests. It is not within the scope of this article to consider their case at all. They, at least, are quite capable of taking care of themselves.

But there are thousands and thousands of musicians all across our great country who are not in the same situation. There are artists large and small, conservatory teachers and proprietors, private teachers, singers, players, composers, musicians of all sorts, all striving to do their best, and, many of them, earning a mere living, many of them disappointed in their just ambitions. Many of these, no doubt, deserve less than they get. We all know, and we all regret, that this country is full to overflowing with what we call neighborhood teachers, teachers who are teachers not by divine right but by expediency. If any class in the world is doing the mean thing they are doing the mean thing. They are unfit to teach, and they perfectly well know it. They have had no real musical education, they know nothing even of a side line such as musical pedagogy. If bad music teaching does harm then these people are doing a vast amount of irreparable harm. There are also in the public schools in certain States teachers who are required to do a certain amount of music teaching although they are not musicians and possess no musical talent. They teach the ordinary

branches, perhaps very successfully, and they have to teach music also, whether they like it or not. There are known cases where these unfortunates actually hated music. They acknowledged as much. Yet they had to teach it. Teach it! Think of that, if you will—and if you happen to have children, think of the sort of treatment they are getting from your local school board. (But then to most fathers and mothers music is so utterly unimportant. They do not care what happens. It is only music. It may interest them to know that psycho-analysts and the so-called Viennese school of nerve specialists have discovered that incurable nervous disorders have been induced by inhibitions caused by careless teaching, especially in the emotional branches—art, music, literature, poetry, history, etc.).

There are also thousands of reputable musicians big and little who have very little idea how to take care of their own interests. The social side has been very greatly overdone, especially in small communities. And the weakness of this social side is that when any visiting teacher comes

"Her charm and unaffected manner brought response from the well filled hall."

—New York Evening Mail.



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SOPRANO

Metropolitan Opera Company

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to town for a longer or shorter stay, pupils flock away from the socially prominent teacher and flock towards the stranger from New York or Paris. Why? Simply because they hope to get some real teaching from a real teacher.

Which is oftentimes dreadfully unjust. For the socially prominent teacher often becomes so simply as a result of people making much of him or her because of some artistic triumph. It often happens that a musician settles in a small community, gives a recital, makes himself musically prominent, and becomes socially prominent as a direct result.

Alas! distance lends enchantment. We all know it. We are only now gradually getting over the disease of Europitis, which blinds our eyes and gives us the delusion that all that comes from abroad is better than the home grown variety. And we forget, all too often, that the European artists and teachers have spent large sums on self advertisement, which the native teacher has not. No wonder the average person thinks that the foreigner is better. Any article of merchandise that is properly advertised, be it soap or suds, will be thought better than that of which even the name is unknown.

Also, the local teachers must constantly be on the lookout not to let the brilliancy of his own good renown grow dim. It must not become dust-covered nor yet cobwebbed. If possible, and it is nearly always possible, he should get a few outside dates—a short tour, a trip to Europe to obtain advanced ideas, a recital in some big city, an article on music in some leading journal, a composition published or performed away from home, etc.

Cases might be cited—one of them, a lady teacher who was getting stale from long habitation and unable to meet the growing competition with newcomers. What did she

do? Give up? Take a back seat? Not at all. She went to Europe—London, Paris—stopping in several American cities on the way over and back. And throughout her whole trip she kept herself in the limelight, writing letters for her local paper, giving recitals, making addresses before clubs. And on her return she doubled her prices—actually doubled them—except to her former pupils, who continued at the old prices. Result: she is today the teacher among teachers of her city. How much did it cost? Three or four thousand dollars, which she got back in the first years after her return home.

Another case, not of musicians but of doctors. In a small city there was a very well known and deservedly popular old doctor. And into that city and district came a young doctor. At first he was at a loss to know how to get a following. But at last he happened to remark one day that the old doctor probably had not read a medical book since he settled down to practice, probably had not visited the city clinic, was probably not a member of the association of doctors, did not subscribe to the medical magazines, was probably not up to date in any way. Just a chance remark, the expression of the young doctor's own, personal, disgust that any doctor could be so backward. The remark went the rounds, and people began to think. Result, the young doctor soon had all that he could do—and the old doctor probably began to wonder what had struck him.

The world is full of musicians just as unprofessional and unprogressive as this old doctor, musicians who know nothing of what is going on in the world of music, who do not read the musical papers, who are not conversant with the music of the moderns, who have actually not advanced at all beyond the point they had reached when they left school and started out on their professional career.

And then they wonder why they do not make money, why they cannot face the competition of more progressive rivals. It will surprise many readers to learn that this class is very numerous even in the large cities. They still teach by the same old methods that were in vogue a generation ago. They know nothing of the modern technic or the modern school of pedagogy and composition. They simply give their hours day after day in a purely mechanical way, using one single method for all pupils without taking the trouble to discover that modern methods insist first of all on individual methods for each individual case. Like the old style doctor, they prescribe the same physic for all diseases (up to a certain point the doctors actually did this), and then they wonder why so many of their pupils hate music or leave them and go to other teachers.

That is one class. Another class includes the great number who do not know how to market their goods and, often enough, would be horrified to think that they had any "goods" to market. They do not look upon music as a profession but as a vocation, as a sacred thing far above mundane pursuits, as a sort of buoyant cloud upon which they float in a state of ecstatic bliss. Alas! that state does not pay the coal bills or the cook.

Or, again, there are those who think themselves better than they actually are. Those who imagine themselves great artists when they are quite moderate. They are to be pitied as are the dreamers who are unable to find a market for their goods.

What is the cure for these? Evidently their salvation would be to come down to earth, to examine themselves with critical eyes, and to determine what they ought to do to be a little more like other people. Self deception is a dangerous thing. It gets a man nowhere. Yet there are dozens, hundreds, who constantly deceive themselves throughout their entire lives.

Lastly, there are young artists who are actually ready to start in with their career, either as teachers or players, and have no idea how to go about it. They imagine that they have only to show their wares and the public will flock to them. They think they have only to sing or play for a manager and that the manager will immediately hand out his good money to advertise them and speculate upon their success. They imagine that they have only to hang out their shingle and the pupils will flock to them. They imagine that if they give a recital in New York or Paris or London, without even advertising it, they will be so thoroughly made, that the world will ring with their fame from then on forever. Let them just remember that nothing of the kind is at all likely to happen. That managers have their hands full of first rate artists already, that the casts of the opera houses are made up and that vacancies do not occur every day, that the first recital of the greatest artist that ever lived was soon forgotten—unless its success was consistently and constantly advertised—that one or two good compositions are as grains of sand on the desert.

And then what? Is the thing hopeless? Certainly not. If the merchant, the hard-headed business man, is willing to advertise the goods he has to sell, to advertise and keep on advertising, why should the artist think himself above it? Why should the artist, as is so often the case, feel that somebody else ought to make him a success, that some

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manager ought to put up the money or that some society matron ought to become his sponsor?

All of these various questions resolve themselves into one: is music a business or is it not? If it is, then why not market your goods and make money as in any other business? If it is not, then would it not be better to be an amateur, hold your music as a pleasure, and earn your living at some other pursuit? It is for you to decide.

Townsend H. Fellows and the "Camels"

It may not be generally known that the pictures appearing on the billboards of the large cigarette corporations are taken from life, and are real people. Every time you look at one of these faces you are looking at some well known person in real life. The latest widely advertised head on the bills of the Camel cigarette, "I think so too," "You can't beat a Camel," is an excellent portrait of Townsend H. Fellows, the well known baritone and vocal instructor, whose studio is in Carnegie Hall, New York.

Verdi-Puccini Program in Buffalo

The enterprising Misses Kraft, Bellanca and Michael of Buffalo, will present in Elmwood Hall of that city on March 30 a sextet of singers in a Verdi-Puccini program similar to the programs given at the Metropolitan Opera House Sunday night concerts. The singers taking part in the program are Marie Rappold, Giovanni Martinelli, Thomas Chalmers, Kitty Beale, Helena Marsh and Tandy MacKenzie.

FLORENCE, ITALY

(Continued from page 6.)

only in profit. There have been times, no doubt, when triple opera paid, but this is the age of operatic decadence, and prestidigitators and performing monkeys provide dividends more easily. Still, the Teatro della Pergola, a good sized and like most Italian theaters—beautifully decorated house, is giving a fair, if somewhat monotonous season.

This "season" is perhaps typical of Italian provincial opera houses. The repertory consists of five operas: "Traviata," "Tosca," "Madame Butterfly," "Lohengrin" and Giordano's "Andrea Chénier." There is one star tenor, in this case one of the best—perhaps the best—at present in Italy, Aureliano Pertile. There is a good routine conductor with more fire than finesse, and a mediocre company and orchestra.

We heard a performance of "Andrea Chénier" which had several pleasing aspects. Notably the "regie" was better than any we have seen of late in Italy. The ensemble was good, too, and the singers, contrary to Italian custom, were fairly independent of the prompter. This is the advantage, obviously, of a small repertory.

But the feature of the performance was the tenor, Pertile. Gifted with a smooth, powerful, though not overly sweet voice, he excels chiefly by his evident musical intelligence, his truly overpowering temperament and his finely emotional acting. He did not indulge in the usual larmoyance and eruptiveness of Italian tenors, and he made a splendid figure on the stage. In a word, an artist. (Pertile is said to be

one of the best Lohengrins alive, which probably accounts for the presence of the opera in the Florence season.) The rest of the company, though of modest accomplishment, was so infected by the spirit of his performance that the opera proved thoroughly enjoyable.

By the way, why shelve "Andrea Chénier," when "Giocconda" and the mediocrities of other "modern" Italian are still given? It has distinctly pleasing qualities musically, while its dramatics are gripping and—as opera goes—convincing.

The importance of Florence, it is evident, does not lie in opera. As a musical city, nevertheless, it is important in excess of its size. From its young musicians, its composers, and its cultivated amateurs may be expected a large share of the rejuvenating process that is surely going on at the present time. It is, moreover, the heart of central Italy and the center of a number of culturally active towns—Pisa, Leghorn, Arezzo, Spezia. Hence, the correspondence from here, which MUSICAL COURIER readers will have the opportunity to read from time to time, will be of more than ordinary significance.

CÉSAR SAERCHINGER.

Judson House for Worcester Festival

Judson House, the tenor, has been engaged to sing two roles in "Pilgrim's Progress," to be given in Worcester next October. Among his recent March engagements Mr. House sang an important one in Hamilton, Ont.; in May he has been engaged by the Treble Clef Club of Hartford to appear in "A Tale of Japan."

ARTHUR KRAFT

TENOR

TRIUMPHS IN NEW YORK—CHICAGO—BOSTON

With the Celebrated Pianist-Composer FRANK LA FORGE at the Piano



ARTHUR KRAFT

"ARTHUR KRAFT CAPTIVATED HIS LARGE AUDIENCE BY THE BEAUTY OF HIS VOICE."—*Chicago Daily News*.

"Arthur Kraft disclosed a voice of pure tenor quality, golden, flexible and well trained."—*Chicago Herald Examiner*.

"Mr. Kraft's voice is pure lyric in quality, possessing a caressingly sonorous tone which he combines with perfect diction and good phrasing. Among the new singers of the day he gives evidence of being best equipped to follow in the footsteps of Alessandro Bonci of operatic fame. The Brahms group was sung with a tenderness not often equalled on the concert stage."—*N. Y. Morning Telegraph*.

"Arthur Kraft disclosed a voice of excellent calibre."—*N. Y. Morning World*.

"Mr. Kraft has an agreeable, well-schooled voice, lyric in quality. He sang with skill, taste and intelligence, displaying among other merits excellent diction."—*New York Tribune*.

"Arthur Kraft has a good voice, well used, and a decided bent for song interpretation."—*N. Y. Evening World*.

"Arthur Kraft pleased the audience with his tenor voice and style."—*New York Times*.

"Mr. Kraft gave much artistic pleasure by his fine taste and vocal style. His voice, of light, lyric quality, is beautiful in the upper registers."—*New York Herald*.

"Arthur Kraft displayed a pleasing tenor voice, aided by a prepossessing stage presence."—*N. Y. Evening Mail*.

"Mr. Kraft has a light voice of excellent quality, a voice of appealing suavity. He uses the means at his disposal with skill and refinement, leaning decidedly toward characteristically Gaelic methods of wooing the ear, and making deft use, when occasion arises, of the dulcet falsetto—flageolet tone of the human voice. His diction, too, is remarkably good."—*New York American*.

"Mr. Kraft has an exceedingly pleasing voice, of good range and grace of use. It was an exhibition of fine musical taste, delivered with an intelligence of which the diction was by no means the only virtue."—*New York Sun*.

"Mr. Kraft disclosed a charming lyric tenor voice somewhat of the French schooling and a sympathetic manner of interpretation. His success with a large audience was genuine."—*New York Staats-Zeitung*.

"Arthur Kraft gave a song recital last evening at Orchestra Hall which was one of the most agreeable we have had here in a long time. It had a genuine quality to it, as if the songs meant something and he was putting his heart into them. The tone itself was of fine quality, clear and firm, under excellent control, so that you had the comforting assurance that he knew just what he was going to do and you could sit back in your chair and enjoy. But he had so mastered his technique that it did not obtrude, and he gave himself to the expression of the music. He sang the songs. The words came out distinctly and there was meaning back of them."—*Chicago Evening Post*.

"By his well-chosen program, a clean enunciation and a fine use of a lovely lyric tenor Arthur Kraft more than justified his followers' faith in his abilities and gave to those who had not heard him before a keen desire to hear him again. The audience was enthusiastic and insisted upon repetitions and encores."—*Chicago Journal of Commerce*.

"It is gratifying to see that an American is able to fill Orchestra Hall with an audience like that which applauded Arthur Kraft last night. Kraft is an artist first of all. He obtains effects of shading and expression that make each song a separate and lucid musical and poetic message. I heard his entire first group composed of songs by Back, Bishop, Salvator Rosa, and I like everything."—*Chicago Evening American*.

"Arthur Kraft sang fluently and suavely, interpreted with restrained eloquence. Mr. Kraft's voice is a true tenor, with no hint of baritone quality about it. There is unusual warmth, clarity and sweetness and a volume adequate to the music he sang."—*Boston Globe*.

"His enunciation in its clarity was a delight, his musicianship commendable and his interpretation a trifle tinged with the pleasantly sentimental. I have on infallible authority that his manner of singing his first group was something for eulogistic comment, singing it with a delightful, firm, suave tone, flawless intonation and admirable phrasing."—*Chicago Tribune*.

"Arthur Kraft has a voice of fine quality and he has learned to use it with much skill. He knows how to project every word of the English language so that it can be clearly understood."—*Chicago Journal*.

"Arthur Kraft disclosed a voice of pure tenor quality, golden, flexible, and well trained. He sang with tender feeling and excellent taste."—*Herald-Examiner*.

"A tenor of unusual accomplishments. Mr. Kraft was intelligent not only in his interpretation but in his choice of songs. His voice is a lyric tenor, which is used with skill and discretion by the singer. It is the ideal voice for such music as Massenet's 'Dream.' Mr. Kraft not only produces tone and sustains a melodic line with uncommon art, he also enunciates with the most exemplary clearness. Retaining his admirable legato he nevertheless chiseled every syllable of his text, while his phrasing was always that of a musician. The audience was very enthusiastic. After each of his four groups Mr. Kraft was called back repeatedly to the stage."—*Boston Post*.

"Arthur Kraft captivated his large audience by the beauty of his voice, by his musical gifts and by his clear diction. He sang with poetic feeling and with the poesy of the real artist."—*Chicago Daily News*.

"Mr. Kraft has an agreeable, flexible voice which he employs skillfully. His singing as singing would give pleasure in itself, but he commends himself to attention still more by the intelligence and taste shown in his interpretations. He is apparently well versed in the character and spirit of various schools. His skill in differentiation of moods and sentiments is noteworthy. It should also be said that Mr. Kraft's enunciation was refreshingly clear. Mr. Kraft should visit Boston again."—*Boston Herald*.

"A new tenor of very agreeable quality. In pianissimo, his upper voice is thoroughly satisfying. Added to the frequent beauty of his tone is a pleasing fervor of interpretation and his songs of last evening were uniformly interesting. Mr. Kraft was most successful. He sang with fine taste and pleasing vocal quality, with none of the unpleasant nasal sounds. Mr. Kraft impresses as one who will not stand still in his art or be satisfied with anything but the best."—*Boston Transcript*.

"Arthur Kraft, tenor, gave much pleasure to a large audience. He has a fine voice of pure lyric quality. He deservedly won warm applause."—*Boston Sunday Advertiser*.

Address: Communications to ARTHUR KRAFT, 454 Deming Place, Chicago.

New York Address—60 West 50th Street

THE RACONTEUR

By James Gibbons Huneker

[The melange of serious and humorous paragraphs which follows is taken from Mr. Huneker's "Raconteur" column in the Musical Courier files for 1898.—Editor's Note.]

HUNEKER'S OP. 1.

Being of an eclectic nature I am almost tempted to make, to deliberately manufacture, a composite piano concerto that will please lovers of music from Bach to Brahms, from Brahms to Finck. Here would be my recipe:

First movement: I would start in with a short prelude, unaccompanied—the Bach-like prelude to the G minor piano concerto of Saint-Saëns; then the orchestra would, by a cunning modulation, melt from G minor to C minor, and announce with trumpets, horns and posauene the theme of the C minor piano concerto of Beethoven—the third, a noble heroic theme. It is to be played mezzo voice, with a mysterious pedal point for tympani, tuned C and G—lovely open fifths. The hearer will by this time be tuned up to a high pitch of excitement. It would be a regular musical lottery, a melodic grab-bag.

Now for the surprise. After the orchestra has played the clever notes of the Beethoven theme, the pianist echoes it at once on the piano, but an Irish echo, for he plays it fortissimo, and immediately follows by the passage work from the first movement of the F minor concerto of Chopin; this goes on until the working out section is reached, which is borrowed, cadenza and all, from the Schumann concerto—a climax is reached and the movement ends as does the first part of Grieg. The second movement begins with French horn, the theme from the slow movement of the Tchaikowsky fifth symphony, and then is heard the D flat major melody in the Henselt concerto, second movement; the recitative is taken from the larghetto of the F minor concerto of Chopin, and the movement ends with the Tausig octaves, as at the end of the E minor concerto of Chopin. The last movement should be a mixture of Chopin, Hiller, Schumann and Brahms. Or you may introduce a scherzo à la Saint-Saëns, with a dash of Liszt and Litolf dazu, but I fancy three movements of the above recipe for a musical nightmare will suffice.

SEIDL DID HIS DUTY.

One of the most exciting occurrences at the last public rehearsal of the Philharmonic was the apparition of a small boy, a resolute, hardy youngster, who opened a half-door immediately over the steps that lead off the stage to the artists' room. The boy—probably a brother of Gerardy, the cellist—looked about him with the greatest interest and in full view of one side of the audience of Carnegie Hall. He stared at Seidl, who was up to his eyelashes in Mozart's G minor symphony, and so couldn't beckon him away. But I saw Anton's neck grow red, and I felt that lad's future—or, rather, as Heine would say, of the great future behind him.

To the very close of the symphony he stood his ground, and when Seidl passed under him with threatening eyes, he

still smiled. In a moment he was literally jerked out of sight, and the orchestra gave a great sigh.

It was one of the most supreme exhibitions of exuberant boyish curiosity and impudence I ever saw. When Seidl reappeared upon the stage he wore the air of a man who had done his duty.

INSINCERE.

Edgar Poe said in his "Marginalia" if a man were to put on paper his true thoughts, the paper would actually sizzle—or an idea to that effect.

If a critic, a music critic, would or could only write the truth and nothing but the plain unvarnished truth of the adventures of his mind among the masterpieces, what a crackling of thorns there would be! And what awful disclosures if that same Sir Critic would or could tell the truth about the minor pieces of music. Some do, some have done, and lo! a mighty wrath consumes the populace and the cry of "butcher" is hurled into the unfortunate scribe's teeth.

Hence the comparative want of sincerity about music in this little town of ours.

THE MUSIC ON TOP.

With tears I read in the Sunday World the first instalment of a series of six vocal lessons by Johanna Gadske. Now, I admire Gadske; she has many agreeable personal traits, and she sings in a solid, conscientious way that is eminently Teutonic, but giving vocal lessons on paper is the greatest snare ever invented by mankind or womankind. "Hold the chest high, take a long breath and expand your lungs." That ends the first lesson. Well, what then? Just let the inspired air out again and the noise on the top of it is music! Is it?

The fact is that all such articles do more harm than good. Gadske means well, of course, but of all the "rot" that gets into the press advice from experienced singers is the most dreary; the most dangerous. One good teacher can do more in half an hour than a specialist can in two big volumes. You cannot explain in print how to sing or play; instruction must be oral. It is on a par with the idiocy of taking vocal lessons by mail. This city is full of vocal sharks and scamps, who even get a name by dint of persistent advertising. They ruin fresh voices, get the hard-won money of ignorant girls, and ought to be suppressed by legislation. Advice from a singer has value when it warms and stimulates, but you will never learn the vocal art from the printed page.

HE ADMIRES HENSELT.

The best thing Siloti did was the now familiar Rachmaninoff C sharp minor prelude. It is a solid piece, and when I first heard it it suggested a prelude in the same key by old man Jadassohn, of Leipzig. But Alfred Veit set me to rights by whispering "Henselt," and I saw that Rachmaninoff had boldly lifted the C sharp minor section from the slow movement of the Henselt concerto. This resemblance is not fancied; it is actual. The notation is almost similar,

and color, treatment and rhythmic life are all eager witnesses to Mr. Rachmaninoff's admiration for Henselt.

Why didn't he call it a paraphrase and be done with it?

"WHAT BECAME O' HIM?"

"Will" Henderson tells a good story on Eastman Johnson, the painter. Johnson received a big order and went to Milwaukee to execute it. But even Milwaukee humans go away in summer time, so the painter discovered a barn about twenty-five miles from the paradise of beer. Here he painted away like mad on a huge canvas, the subject being "Christ Among the Doctors." One day, wishing the tonic effect of a little ignorant criticism, he asked the farmer with whom he lived to view the picture. The old man was very much struck. After taking in the work with labored curiosity he turned to Johnson and asked:

"Who's them fellers with the nightgowns an' long beards?"

"The Hebrew doctors of the law," replied the painter.

"An' who's the young feller talkin' to 'em?"

"That's Jesus Christ," was the answer. The farmer became deeply interested.

"Say, what's become o' him, anyhow?"

Johnson, being pious, had a sunstroke.

Melvena Passmore Gives Ohio Recital

Melvena Passmore, assisted by Lucile Wilkin at the piano, gave a recital at the Western College for Women at Oxford, Ohio, on Saturday evening, March 12, and was enthusiastically received by a large student audience, which was augmented by a great many music lovers from the city of Oxford. Miss Passmore's brilliant coloratura soprano voice, wonderfully pure in quality, was heard to advantage in the "Ah, fors e lui" aria from "Traviata" and Proch's "Theme and Variations." Farley's "Night Wind" and Gantvoort's "Golden Crown" had to be repeated. For encores Miss Passmore sang "Cuckoo Clock," by Grant Schaeffer; "Sweet Pleasure," Mana-Zucca; "Shadow March," Del Riego; "Brownies," by Franco Leoni, and "Philosophy," by David Emmell.

Interest Increases in Mana-Zucca Recital

With the approach of Mana-Zucca's annual recital at Aeolian Hall on Thursday evening, April 14, the interest in the young composer-pianist's program increases day by day. This year's list of compositions will be none the less impressive than upon former occasions and the artists who will assist Mana-Zucca are in themselves worthy of comment—Laurence Leonard, baritone; Sonya Yergin, soprano; the Beethoven Society's Choral and the New York Trio.

Katharine Foss Enters Concert Field

Katharine Foss, dramatic soprano, now is ready to enter the concert field on a more extensive scale than formerly. The charming young artist already has sung in Chicago and Washington, D. C., and been praised by the critics for her beautiful voice, intelligent interpretations and excellent diction.



Is Telmanyi Great?

That is what many people have been asking since the announcement that the violinist would come to America next season.

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MARSHAL JOFFRE AMONG MAYO WADLER'S ENTHUSIASTIC LISTENERS AT PARIS RECITAL

American Violinist Loudly Acclaimed in French Capital—Bronislaus Huberman Also the Recipient of an Ovation

Paris, March 8, 1921.—Americans and artists who are going to America furnished the major part of the week's events. The concert season is now at its height, continuing through March and April and even into the month of May. Reports on three to six concerts a day presenting too formidable a task for any single (indivisible) individual, a limitation to those concerts best calculated to interest readers is necessary.

HUBERMAN'S TRIUMPH.

Bronislaus Huberman is one of the artists whose activities will undoubtedly interest America, as his forthcoming American tour makes him a factor to be taken into account. Reverting to the classics at his last recital of March 2, Mr. Huberman found Gaveau Hall well filled when he came on the stage. In the exacting program selected for this concert Mr. Huberman gave of his best, and his big audience soon responded with an enthusiastic mood. Mr. Huberman's great virtuoso qualifications have been the subject of such frequent mention in recent issues of the *MUSICAL COURIER* that a further reiteration would only be a repetition of former statements. The local public never wearied of lavishing ovations on him, and it is doubtful if he has anywhere been accorded a more enthusiastic reception recently than at this concert.

WADLER ATTRACTS ATTENTION.

A gala performance March 2 at the Champs Elysées Theater again brought into the foreground Mayo Wadler, the American violinist. Among the boxholders were Maréchal Joffre and many of the ambassadors. Mr. Wadler has undoubtedly made a permanent impression. Heretofore comparatively few Frenchmen were aware of the existence of that species—the American violinist—for rare have been their appearances, and, still rarer, their successes. Mr. Wadler's concerts have placed him on the map, and with him some of our American composers who previously had been ignored by the concert-going public. The audience showed an unmistakable willingness to hear American music. More important, they were disposed to applaud it cordially. Among the greatest musical successes of the Elysée program, American music has also established the vogue of the young American violinist. Mr. Wadler's sound violinistic qualities are too well known to require elucidation. This week's papers, musical and daily, speak of his "warm-blooded interpretations" and "finesse of style."

A STRING QUARTET BY E. LEVY.

The Independent Musical Society announced the appearance of Mr. Koubitzky, the Russian baritone, and of Mme. Long, at their concert of the 3d at Pleyel Hall. Once arrived on the scene, it was somewhat disappointing to learn that both were incapacitated (or otherwise prevented). The precocious talent and uncanny vigor of the youthful cellist, Master Coiffier, offered consoling lotion number one to our hurt feelings. A very fine new string quartet by E. Levy (played with commendable team work and finesse by the

Capelle Quartet) thereupon caused one to forget entirely the existence of the two missing artists, for the time being. All four movements of the Levy work are strong and pleasing in contrast of rhythmic character and development. As passing reminiscences of Wagner and of Grieg are not likely to offend, the work is well worth a place in quartet repertoires.

GALES CONDUCTS IN PARIS.

Weston Gales was again heard with the Lamoureux Orchestra at Gaveau Hall—this time in an all-Wagner program. Mr. Gales has won a large circle of admirers among American and English circles, who heartily acclaimed his interpretations and the excellent orchestra organization he was conducting.

H. E.

Globe Audience Applauds Malkin and Pupil

Julia Glass, the young pianist who studied with Manfred Malkin for four years, appeared as one of the soloists at the Globe Concert, March 13, at the De Witt Clinton High School. Her playing elicited flattering comment. It was announced in the Globe, before her appearance, as well as from the stage, that she studied with Mr. Malkin four years, and as her playing was the best demonstration of Manfred Malkin's qualities as a pedagogue, the audience gave him a big ovation; from all parts of the hall Malkin's name was heard.

Manfred Malkin sent Julia Glass to Mr. Bodanzky, whom she delighted with her playing to such an extent that he immediately engaged her as soloist at one of the regular concerts of the National Symphony Orchestra. Mr. Malkin is to be congratulated not only upon the success he achieved as an artist, but also on his success as a pedagogue, for Julia Glass is a product of his teaching.

Rubinstein Club Notes

The sixth and last afternoon musicale of the season of the Rubinstein Club, Mrs. William Rogers Chapman, president, will be given on Saturday, April 16, in the Grand Ball Room of the Waldorf-Astoria. The music will be furnished by Beniamino Gigli, the new tenor of the Metropolitan Opera Company. This will be Mr. Gigli's only recital appearance of the season.

The third and last evening choral concert will be given on April 19, the artists for which will be announced later. Elaborate plans are under way for the eighteenth annual white breakfast of the club to be held Saturday, May 7.

Lillian Croxton Wins Clock Golf Tournament

Lillian Croxton, well known in musical circles for her charming personality, delightful coloratura voice and artistic ability, has just returned from St. Augustine, Fla., from a pleasure trip, accompanied by her husband. During her

stay she entered a golf clock tournament in which she was successful in winning the first prize. Mme. Croxton will give several programs during the month of April.

Peege Pronounced "Payzhay"

It is said that no artist before the public today has his name misspelled more frequently than Reinald Werrenrath. Charlotte Peege, the contralto, has not had much trouble in that respect, but she has heard persons wrestling with the pronunciation of her name. The resulting sounds vary all the way from "Peggy" to something that rhymes with "peach." Her most amusing experience in this respect came after a recent concert, when a lady in the audience approached her and exclaimed: "Oh, Miss Piggy, I enjoyed your singing so much!" Those wishing to avoid a repetition of this scene should take note that the name is pronounced as if it were spelled "Payzhay," with the accent on the last syllable.

Future Dates for Harold Land

Harold Land, the baritone, who on numerous occasions has been praised for his powerful, resonant voice, includes among his recent and future dates appearances as follows: New York City, March 20 and 22; Brooklyn, N. Y., March 25; Yonkers, N. Y., March 29; Newark, N. J., April 10; Boston ("The Messiah"), April 24; Newark, N. J. (festival), May 7 and 9, and Summit, N. J., May 12.



Frederick Hunter

TENOR

"Held his
auditors in the
hollow of his hand."
—Louisville Courier-
Journal.

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Musical Life at the Harcum School

The Wednesday evening musicales at the Harcum School, Bryn Mawr, are delightful and inspiring to the students and their guests. On March 16 the program was especially interesting as, in addition to other features, there were five two-piano pieces played with real musicianship by the pupils. The last number aroused the greatest enthusiasm and applause. It was the Saint-Saëns G minor concerto played by Dolores Jones of Norwalk, Conn., supported at the second piano by Mrs. Harcum. Although Miss Jones is only seventeen years old she has a powerful, well-balanced technique, and played with spontaneity and musical feeling. Others who played were Marian Bailey of Duluth, Minn.; Octo Cady of St. Louis; Genevieve Borlini of Pittsburgh; Bessie Montgomery of Wynnewood, Pa.; Susan Gore of Ohio; Anna Pratt of Haverford, Pa.; Virginia Conway of Atlantic City; Gloria Rodriguez of Virginia; Elizabeth Robinson of Wayne, Pa., and Helen Oglevee of Bloomington, Ill.

March 23 the entire program was rendered by pupils assisted by Mrs. Harcum, but quite often some well known artist is invited to take part. On a recent occasion Dorothy Johnstone-Baseler, harpist of Philadelphia, played most delightfully. Once the school had the pleasure of hearing Fullerton Waldo, the musical critic for the Philadelphia Public Ledger, who gave a short talk on musical criticism which was most interesting and helpful in its suggestions to the students, who each have to take their turn as musical critics.

The idea of these musicales is not to show off the progress or ability of the pupils, but to give an evening of pleasure to them and their friends when they play and sing in a perfectly natural way, getting encouragement and appreciation and a new impetus to work besides the poise which it is absolutely impossible to get without repeated playing before others.

Mrs. Harcum always gives a brief talk on the music for the evening's entertainment, and after the musical program has been given two of the pupils who have been invited to act as critics offer their suggestions and criticism, encouraged by Mrs. Harcum, who supplements their remarks with her own judgments. Perhaps one of the most delightful features of these musicales is the little reception held after the more formal part of the program is concluded. The pupils have the opportunity to meet the many friends of the school along the "Main Line" and other nearby Philadelphia suburbs, and Mrs. Harcum makes a most charming hostess. In every intelligent way the school seeks to bring its own artistic life into touch with the larger world. It offers not only the advantages of a college preparatory and finishing school, but the opportunities which a conservatory affords as well. The faculty is composed of artists of national reputation and graduates of the leading colleges of this country and Europe. All are highly trained specialists, and the classes are so small that each pupil has the most careful individual attention.

Mrs. Harcum, realizing the possibilities for lifelong pleasure and enjoyment a musical education opens for a child if she feels from the beginning that her study is not a task involving endless drudgery, pays especial attention to the beginners. The possibilities of each girl are studied. Along with their regular school work they are given the most thorough training in the fundamentals of music. Each student is taught from the very first that no matter how simple the piece, it must be played with intelligence and taste. The more advanced pupils have the opportunity to play with other pianists and violinists in the ensemble classes as well as to play some of the concertos of the great masters with an orchestra. The musical life of the school is most inspiring.

Middleton Sings "Editha"

Recently Arthur Middleton, the great American baritone, as he rightly has been called, sang in St. Louis in the above little known oratorio by Hoffman. This work offers a grateful role to one of Mr. Middleton's acknowledged supremacy, and on his part the distinguished singer did not fail to take advantage of his opportunities, as the following paragraph taken from the Times will show: "Of Arthur



A GROUP OF MUSIC STUDENTS AT THE HARCUM SCHOOL AT BRYN MAWR.

Middleton, what is necessary to report? An artist of unusual gifts, he was heard last night in a grateful role. Middleton is a master of covered tone and the lyric quality of his voice was manifest in that beautiful solo, 'Now Sleeps the World,' with which the second part of the oratorio is opened."

"Unquestionably the greatest oratorio singer in America," the Chicago Daily Journal said in reviewing one of his many performances in the Windy City, and Mr. Middleton's numerous engagements and reengagements for oratorio work this season réecho this sentiment in concrete form.

Rudolph Bochco Wins Success on Southern Tour

Rudolph Bochco, the young Russian violinist, who made his debut at Carnegie Hall, New York, on October 2, has just returned from a Southern tour, where he met with great success, and has been re-engaged in most of the cities in which he was heard. He appeared with Titta Ruffo in Savannah and Atlanta, Ga.; Buffalo, N. Y.; Washington, D. C., and he also had joint recitals with Edward Lankow, the bass, at Norfolk, Va.; Richmond, and Miami, Fla.

Owing to the success he had in Miami, he was engaged for the following week to appear in a joint recital with Arthur Rubinstein, at Miami and Tampa, Fla. Mr. Bochco also appeared at Norfolk, Conn., on Lincoln's Birthday in a joint recital with Arthur Rubinstein. This month he will appear with Titta Ruffo in Memphis, Tenn.; New Orleans, La., and Shreveport, La. He has also had appearances with the New York Mozart Society, Mundell Choral Club of Brooklyn, the Biltmore Friday Morning Musicales,

and at the New York Hippodrome on November 28 with Anna Fitziu, a recital in Brooklyn with the "Shriners" at Kismet Temple, and on Thursday evening, April 14, he will give his second New York recital in Carnegie Hall.

Edith Mason's Many Offers

Edith Mason, who recently joined her husband, Giorgio Polacco, principal conductor of the Chicago Opera Association, won tremendous success as prima donna of the annual season at Monte Carlo, where she sang just before sailing for America. She opened the season there on February 1 as Salome in "Herodiade," appearing later as the Queen in "Huguenots," performing the astonishing feat of singing three soprano roles in "The Tales of Hoffman," and winning a real triumph in "Madame Butterfly."

Director Raoul Ginsburg tried to persuade Miss Mason to remain for twelve more performances, asking her to create the leading role in a new opera, "Les Demoiselles de St. Cyr," but she had already booked her sailing for America. She refused also an invitation to Barcelona for a special series of performances of "Manon" and "Butterfly" and canceled an appearance with the London Symphony Orchestra at Albert Hall scheduled for April 3. Miss Mason's engagement with the Chicago Opera for next season also compelled her to refuse a flattering offer for a six months' contract with the Paris Opéra-Comique.

Oberhoffer to Play Whithorne Compositions

Emerson Whithorne's two short sketches for orchestra, "The Night" and "The Rain," are on the program of the Minneapolis Symphony Orchestra, Emil Oberhoffer conductor, for April 10.

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ALFREDO CASELLA IN HIS ORCHESTRAL ASPECT

By Edwina Davis

There was a time when the writing of two major thirds, conjoined, or the linking of parallel sevenths or ninths, meant tonal damnation to the daring composer. He must perforce wander a forlorn Ishmael in the desert of his own dreams and see his visions quite by himself.

But nowadays a major third can just about do as it pleases and there is no one who may say it nay. This tonal freedom has been brought about by such men as Debussy, Stravinsky, Cyril Scott and Alfredo Casella, men of genius who have had the courage to think for themselves and work out their own harmonic salvation. And the latest and most daring of these is Alfredo Casella.

He has in fact explored farthest into the realm of Undiscovered Chords, and his has been the adventurous spirit which has brought back new and startling sensations to the auditory nerve of the public ear. This has all been rather disconcerting to the ear in question, for after having been twitched into alert attention by Wagner and Debussy in turn, it had almost dozed off again into quiescent acceptance of the new harmony, and now, here was still another of startlingly different composition which demanded recognition. All of which has made Casella one of the most talked of composers of our latter day "moderns."

To some, Casella is a light shining in Phillistine darkness, while to others he is an iconoclast in whose hands no scale, be it Oriental, Hellenic or Occidental, is entirely safe. Meanwhile our young Italian continues to produce an astonishing number of works, despite his academic duties at the St. Cecilia Academy of Rome and his artistic tournees abroad.

With reference only to his orchestral compositions, we find him producing a first symphony in 1905 when he was barely twenty-two years of age. This was followed by a second in 1908, and 1909 saw the production of his rhapsody for orchestra entitled "Italia" and his symphonic suite in C major. In this suite we have the presage of the new Casella, though it still bears more of the traditional stability of rhythmic construction than he adheres to later on. The suite has been played by every orchestra of prominence abroad and is a powerful composition, but it belongs to the transitional stage, as does his other popular work, "Le Couvent sur l'eau."

It is, however, in his "Notte di Maggio" that we have the first introduction to the real individuality of Casella. This work was produced in 1913 in Paris, and it may well be said to have taken the critics and the musicians by the ears. Fierce and wordy battles were fought. The melee centered around the great and momentous question—should the triad of B major ever be allowed in polite musical society superimposed on the triad of B minor without an exchange of courtesies, as it were? Polemics were waged in pages of frantic ink, but nobody seemed to get anywhere with the question. So at last the "Notte di Maggio" was allowed to live on as the guardian of a new and fearful truth, shuddered at by ears accustomed to harmonic gospel according

to Bach, tolerated by those who had read the gospel according to Debussy and accepted as gospel by a newer generation which was gospelless.

Casella was still in Paris when the war broke out and he saw much of the material and spiritual agony of France in her darkest hours, and out of this chaotic upheaval of emotions were born two of his greatest inspirations, "Pagine di guerra" and "Elegia Eroica."

The first, "Pagine di guerra," was primarily written for piano for four hands, but the work from the beginning



ALFREDO CASELLA,
Composer.

demanding the more tempestuous fury of the orchestra. How otherwise express such pictures as the "Defile of Heavy German Artillery," with their gigantic howitzers crunching the earth like monstrous pre-historic pachydactyls? Or the third picture, "Charge of Cossack Cavalry," with the wild rhythm of battling steel and groans of dying horsemen? And with what infinitely more pathetic the orchestral palette could convey the scenes entitled "Wooden Crosses in Alsace" and "Ruins of the Rheims Cathedral."

The last picture of these musical films, as they are called, is entitled "Crossing of the Italian Cruisers." This is a thrilling apotheosis of victory which crashes in tremendous chords upon the ear and communicates that exaltation of

soul to the audience under which the composer, himself, must have labored.

In the "Elegia Eroica" (1917), Casella offers his tribute to the memory of the heroic souls who were mowed down on the field of battle. It is the expression of human grief, tempered by resignation, a glorification of that sacrifice which is the supreme answer to the call of country. To many, this work appeals as the finest of anything the young composer has produced.

Another work of Casella which was originally written for piano, but on account of its greater orchestral possibilities was transcribed for orchestra in 1920, is his "Pupazzetti," composed in 1916. This shows the composer in his lighter vein, when with a twinkle in his eye, and with the barest possible smile on his lips, he mockingly assures you that he is quite serious. It reminds one of the quartet of chattering beldames in "Le Couvent sur l'eau" whose toothless innuendos he portrays so grotesquely by aid of some flute pizzicatos, the xylophone and celesta.

Since writing his "Elegia Eroica," Casella has devoted most of his energies to other forms of composition, critical writings and a transcription of Mahler's seventh symphony for piano, but it is to be hoped that his coming visit to America next season will furnish him with the material for another orchestral work, a second symphony "From the New World" translated into modernness.

Hazel Harrison Plays at Hampton

Hampton, Va., March 7, 1921.—Hazel Harrison, colored pianist of Chicago, who has received the warm praise of American and foreign music critics for her technical skill and her sympathetic musicianship, played recently before a large audience in Ogden Hall, Hampton Institute. Miss Harrison's playing was fully up to the expectation of her audience. Her numbers showed clearly her grasp of the meaning of the masters in piano composition. Her promise of her earlier years, when she was hailed as a musical prodigy, did not fail in the fulfillment of her program. She played with excellent technical facility and, as Herman Devries, music editor of the Chicago Evening American, had already said of her: "It is her heart that plays. Her fingers are but the obedient medium." S. S.

Interesting Program at Blind Institute

An interesting performance was given at the New York Institute for the Education of the Blind by some of their talented musical students on March 17. The great effort extended and the amazingly splendid accomplishments of these sightless performers was indeed to be commented upon. Of special mention for its true musical merit was an organ solo, "Funeral March and Song of the Seraphs," played by Theodore Taferner. Among other numbers on the program were a piano and organ solo by Frances Sievert; a chorus consisting of two classes that sang "A Roundel" (Macfarlane), "My Lady Chloe" (Clough-Leigher), "Good Night, Good Night, Beloved" (Pinsuti), and as the final number an aria from Verdi's "Aida." Anthony Luppino delivered an essay on "Music as Taught in Our School."

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FACTS *and* FANCIES

A Series of Tales About Musical, Nearly Musical, and Non-Musical Persons, of Which This Is Number Six, and Is Entitled

Misdirected Patronage

By VIOLETTE RAE

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SINCE her brilliant New York debut I have watched a certain young violinist's career with close interest, partially because I know some of the circumstances and conditions surrounding it. I will call her, Helen Flower. She is an American girl who found her way East as a youngster to study the violin. She was talented, but received little encouragement from her relatives in her desire to become a professional musician. The sudden death of her mother brought matters to such a crisis that she courageously decided to break all her home ties, and she came to New York.

Some ten years or more were devoted to study abroad, where she was finally sent by some wealthy people, whom she succeeded in interesting to such an extent that they paid for her tuition and expenses. It seems that Helen has since quarreled with these generous friends who helped her in her student days. She will not talk of them and invariably changes the subject when they are mentioned. Once or twice she has displayed anger when persons who are familiar with the circumstances of her student career have persisted in reminding her of those who helped her financially at that time.

The mere announcement of her metropolitan debut meant nothing to most music lovers, nor to me, except that her present benefactress, whom I shall call Mrs. Reed, went around telling everybody about the genius she had discovered. To use her own words, "a genius who will eventually be the greatest living woman violinist." She, too, had forgotten about those early friends who recognized the talent of the young lady and had paid their good money for her education, only to be flung aside when their help was no longer essential.

An invitation was extended to meet this violinist and I eagerly accepted. The meeting took place over the none too immaculate board of a spaghetti restaurant on the West Side. Helen proved to be an odd looking person of rather questionable age. A short skirt, revealing too much to be attractive, her diminutive size and bobbed hair might have easily placed her age within the twenties. I think that she did admit to twenty-seven. Taking off any number of years one wishes is a woman's privilege, but Helen's face was that of a much older woman. Her hands substantiated this. There is much truth in the remark that some one once made about knowing a woman's age by her hands. Nevertheless, despite the question of age and a rather tiresome habit she had of talking like a "flapper just out of school," Helen impressed one with her mentality and then with her modesty—for she was modest in those days. She was a likable sort of person, and before we parted that day a second invitation was extended by Mrs. Reed, this time to visit her home, and hear Helen play over her program for the coming debut recital.

I went and was much astounded at what I heard. I will admit that I made the call prepared to hear some mediocre talent, for frankly few of the younger wielders of the bow had made any deep impression on me. Out of the hoards of newcomers that had made their debut during the last two or three previous seasons, the fingers of one hand

alone would count those who, to my way of thinking, had really amounted to something. But this one did interest me tremendously, and when I went away I wondered if Mrs. Reed were not justified in saying that she would become famous in a season. It is not necessary to go into detail about her remarkable talent, as it was familiar to music lovers, especially in New York. Before I let another day go by I took a well known critic to listen to her. He, too, came away most enthusiastic, principally because he found she possessed originality and musical intelligence.

Her New York debut came. Helen played better than when I had heard her, and her audience manifested great appreciation, as did also the venerable gentlemen of the daily press. She was acclaimed a brilliant violinist and the consensus of opinion was that she had a big future. Where most young students or artists are hampered because of a lack of personal means or of financial support, Helen has always been fortunate in having nothing to worry her in that respect. I soon learned that Mrs. Reed was straining every point to give the girl the financial assistance she needed. During all her life, Helen had found one person after another to help her along, and yet she even now does not seem to be capable of any appreciation, even for Mrs. Reed, who has since sacrificed her home and a good husband in befriending the violinist.

If one were to go back to Helen's debut he would find that the trouble in the Reed family dated from that time. Every minute of the day Mrs. Reed seemed to be working for her musical protégée's interests. Her home grew to be of secondary import. Frequently Mr. Reed would come home to find that he was obliged to dine alone because his wife preferred to go with Helen to some little Bohemian eating place, or to some friend's house—"one who should be cultivated" because of the benefit the friendship might mean to Helen's career. When Mrs. Reed did stay at home for an evening, the violinist always dined with them, for, her benefactress argued, "it saved the poor girl money." She practically lived as a member of the Reed household without Mr. Reed's consent.

Things finally began to get on Mr. Reed's nerves and he tried to take matters into his own hands. He informed Mrs. Reed that he was sick and tired of meeting the girl at every step in their home and that he no longer desired to be confronted with her at every turn. He also said that he did not object to their being together during the day, but he must insist upon having his wife's company during his evenings at home. Being musical and broad-minded enough to recognize Helen's talent, he said that he had no objection to his wife helping the girl all she could. He even ignored the fact that Mrs. Reed was always endeavoring to secure the financial support of his business friends, much to his personal embarrassment. For a while Helen kept away from their home, but it was not long before she lived in the Reed apartment again, this time unknown to the husband, because she was secreted in an unoccupied maid's room from which she emerged each morning after he had left for his office. The two women would laugh heartily, as they regarded this deception as a huge

joke. The days went on and the attraction between them grew stronger. Mrs. Reed felt that lonely Helen needed her more than her husband did. She was always her first consideration.

The climax came when Mrs. Reed made a long tour through the country following Helen's debut, in order to secure engagements for her protégée. During her absence, Mr. Reed weighed the situation over in his mind, and upon her return he told her that he had decided they had better separate. Mrs. Reed took the news calmly and at once stored their handsome furniture and relinquished the lease of their expensive apartment. But not regretfully. She was elated over her new freedom, for now she could be with Helen all the time. From her comfortable home she moved into a moderately priced furnished room house, simply to share living quarters with the violinist, who, it seems, had planned and finally succeeded in coming between the husband and wife. Mrs. Reed went so far as to tell her friends that she was perfectly happy now that her arduous domestic ties had been broken.

When Helen made concert tours Mrs. Reed went along—the two were inseparable. Then another New York recital was scheduled, and, as Mrs. Reed could no longer approach her husband to help out with the deficit, she pledged two of her valuable rings to raise the necessary funds. Out of her weekly income from Mr. Reed, she stunted herself so as to help pay Helen's bills. Her devotion was indeed wonderful, and it was commented upon by her friends and members of certain musical circles in New York.

As for Helen's friends, they complimented her upon her luck in having such a champion in Mrs. Reed. Often the girl would give her friend words of praise, but there were too many times when she showed a lack of gratitude or respect. Never once did she seem to regret her part in the couple's separation. She really gloried in it! But after a number of months, the Reeds patched up their difficulties and came together again, the reconciliation being due to Mr. Reed's illness. Helen and Mrs. Reed had been spending the summer at a nearby seaside resort, when the latter was hurriedly summoned to her husband's bedside. She went at once, much to the violinist's chagrin, and helped in nursing him back to health. It was after the Reeds had taken a suite at a hotel in town until they could lease an apartment, that Helen, Mrs. Reed and I happened to meet. I shall never forget the way Helen reproached her benefactress for going back to her husband. She never referred to him in any other terms than "that beast." She was brutal in her tirade that day and nearly brought Mrs. Reed close to a collapse. She was worn out from the constant care of her sick husband, and, while she resented Helen's abuse, she appeared to sympathize with her viewpoint.

"Remember, Helen," cautioned Mrs. Reed in desperation after she had been worked up to a nervous pitch, "that it is his money that was and is being spent on you and your career. If for no other reason than that you should not talk so strongly against him."

"His money?" Helen fairly screamed in fury, as she paced up and down the room.

"Yes, every penny if it! You know I have not a dollar of income of my own."

"Nonsense," Helen interrupted impatiently, "the money is yours. Doesn't he give it to you? It is yours to do with as you please."

And it would appear that Helen finally convinced her of this viewpoint. The violinist's influence over Mrs. Reed became peculiarly strong. With such attacks on Mr. Reed, it is not surprising that the couple soon afterward separated again, and, it seems, this time permanently. Since then they have lived apart and see little or nothing of each other. Before Helen came into their lives they were exceedingly happy, but now that they have drifted so far apart divorce proceedings would not be surprising. After all, Mr. Reed is entitled to some happiness, for his wife has hers in her protégée's career. And, after all, she seems thoroughly happy!

(Continued on page 55.)

"ILLINGWORTH"

Pierre V. R. Key in the Musical Digest

"Remember the Name, Please,—NELSON ILLINGWORTH"

"The man's dramatic abilities are strikingly unique. Singing in English an array of song classics the Australian gripped his hearers as few artists have gripped them in a city where it requires something unusual to move the discriminating listener.

All the critics wrote glowingly of Mr. Illingworth. He is sure to give those throughout the country who hear him something to take home with them. As I observed at the start of my article:—

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(Continued from page 8.)

ered, apparently, that some of his symphonic poems especially are excellent things with which to produce the big effect. What Liszt is or was to the virtuoso pianist, Strauss has become to the virtuoso conductor. Thus Reiner resorted to "Till," Pollak to "Don Juan," while Scheinpflug (formerly a "steady," now a guest) came back with "Tod und Verklärung."

Even the debutant conductors (and every week has its debutant) are strong on Strauss. Boris Kroyt, a young violinist who has been strengthening his hold upon the public of late, recently seized the baton and proved the indestructibility of that greatest of all program pieces, "Till Eulenspiegel." Incidentally he gave an excellent account of himself in Beethoven's eighth and in the accompaniment of Lalo's "Symphonie Espagnole," which served to display the remarkable gifts of the young Russian-American violinist, Jenny Skolnik, who has recently returned to Berlin. Miss Skolnik (who is the sister of Ilya Skolnik, the well known concertmaster of the Detroit Symphony), with her warm, smooth tone and an essential refinement of style, gives promise of a brilliant career.

PLENTY OF CHAMBER MUSIC.

There is no other city, perhaps, where chamber music is so assiduously cultivated, in public at least, as here. A half dozen quartets and as many trios carry on a continuous activity, not to mention the great number of sonata teams. Here, too, the long established organizations such as the "Klingers" and the Busch Quartet, hold more or less strictly to the classic repertory, leaving the modern works to the newcomers and guests. The Budapest String Quartet, after an absence of nearly half a year, returned to present, between Mozart and Haydn, Reger's string trio in A minor, op. 77, one of the composer's happiest and most enjoyable inspirations. Earlier reports have been full of praise for the Budapesters' remarkable qualities. The excellence of their ensemble, the purity of their intonation, the wealth of their shadings from the most delicate piano to the most powerful and intense fortissimo, and their splendid interpretative faculty were again objects of delight and admiration.

Similar excellences are to be recorded on behalf of the Pozniak-Deman-Beyer Trio, whose piece de resistance at a recent concert was the fifth chamber concerto of Rameau, a delightful but rarely played composition, to which the tracy "Dumky" trio of Dvorak formed an excellent contrast. The other Berlin trio, Schumann-Hess-Dechert, at their last concert gave a hearing to Paul Juon's "tone poem" for piano, violin and cello entitled "Litanie."

Two chamber music evenings of more than ordinary interest remain to be mentioned. The first is the "viola evening" of the excellent viola player, Erna Schulz, who played besides two Brahms sonatas (with Leonid Kreutzer, pianist) Max Reger's G minor suite for viola alone, and an ancient suite-sonata by Attilio Ariosti. At the same concert Hilde Ellger produced a very deep impression with two Brahms songs with viola. She is a singer of whom we should like to hear more.

The other concert was that of Joseph Szigeti and Edmund Schmidt, which brought, besides a masterly performance of Brahms' violin sonata in D minor and Schubert's rondo brilliant for the same combination, a production of Pfitzner's E minor violin sonata, op. 27.

CLAIRE DUX RETURNS TO CONCERT WORK.

The flood of singers continues, and as usual there are mighty few worth writing home about. Among the women the outstanding name is Claire Dux, who comes back, richly laden with the treasures of this earth, from operetta-land, to devote herself single-mindedly to the exploitation of the lyric muse. Her song recital in Berlin's largest hall was, as usual, sold out at top prices, the scale is much more flexible here than in America. A group of Schubert seemed to us quite the most perfect singing of the season, especially the second "Suleika" and "Auf dem Wasser zu singen," perfect tone-production and perfect delivery of the phrase, with just enough sentiment to sound the emotional note

FROM THE ARTIST'S POINT OF VIEW.

(Right) Sketch of Claire Dux, soprano, by Eugen Spiers, made in a Berlin concert hall. (Below) Silhouette of Fritz Reiner, Hungarian conductor, who is at present the chief conductor of the Dresden Opera.



without disturbing the lyrical line. Hugo Wolf lends himself less to this classical perfection perhaps, which registers its highest mark in Mozart and Gluck. The public, however, the "great unwashed" that attend these concerts in spite of the price, goes into greatest ecstasy over arias from "Hernani," from "Tosca" and "Bohème" which make up the interminable encore list. Much might be said for the few other real singers now singing in Germany; but there is little risk in assigning one superlative to Dux, the most beautiful voice.

JADLOWKER AND NIKISCH.

The most beautiful voice, also, is Jadlowker's among the men. We do not share the popular predilection for tenors as such, but when a tenor has the sonority of the richest baritone besides the glowing brilliance of timbre that only high voices possess we are willing to listen and applaud. We count it among the rare privileges of this season to have been able to attend a private concert of the Berlin Theater Club, at which Jadlowker and Nikisch were the jointly luminous stars. It was a most delectable surprise to hear from this singer, whom one habitually associates with the opera, a splendidly poetic and musical rendition of Beethoven's difficult song cycle "An die ferne Geliebte." More powerful still was the effect of a group of songs by Gretchaninoff (what an irresistible "call of the wild" in the setting of Tolstoi's "Home"), which surely none but

a Russian can sing like that, and Lenski's aria from "Eugen Onegin." A short evening but a wonderful one. Jadlowker and his distinguished "accompanist" were the object of a rousing and effervescent homage.

Without inviting comparison it behooves us to mention another tenor, well known in America, who continues to gather both laurels and shekels, though the orders and decorations he wears are not likely to be increased. Leo Slezak gave his third Berlin recital in the "Marmorsaal am Zoo," in close proximity of the other lions of Berlin. Slezak's voice is as fresh as when we heard it last in New York. It is a voice that we should prefer to hear in opera, though its lyrical qualities are not to be denied. In a group of Strauss, in which virtually every single number had to be repeated, he gave evidence of its great flexibility and variety of nuance. The public, two-thirds feminine, was delighted after the "Tosca" aria, and at the end it went wild.

A very strong word should be said in this connection for that excellent accompanist, Michael Raucheisen, who had a large share in the success both of the Dux and Slezak recitals. He is an artist of the rarest accomplishments; a musician whose impeccable taste and fascinating style gave distinction to any concert in which he participates. Within a very short time he has made himself indispensable to most of the leading singers in Germany, and is justly regarded in his specialty as sui generis. Too little is said, generally, about the merits of accompanists. In the case of Raucheisen the usual neglect would be a crime.

NIKISCH OFF TO ROME.

Space forbids the mention of the numerous soloists, whose appearances multiply with the approach of Easter. Easter is the last high-water mark of the musical season, which thereafter, thank goodness, begins to wane. First signs of the waning are here: the end of some of the symphonic series, notably those of Nikisch and Fried.

Nikisch said farewell for the season at the tenth and last pair of concerts, the climax of which was a superb performance of Brahms' first, that singular human document—a steel prism in which are mirrored the gray passions and the golden joys of life. Nikisch's exquisitely balanced, deeply emotional and eminently authentic reading, he played first fiddle at the première under Brahms, made a fitting close to a series rich in beautiful things. Nikisch is off to Rome, where he is to conduct five concerts in the Augusteo, his Italian debut.

Oscar Fried, that dynamic and combative factor in Berlin's musical life, concluded his series with a surprise—a performance of Papa Haydn's "Seasons." But what a performance! The chorus of the Staatsoper, ninety strong, sounded like several hundred, and in beauty of tone outdid any other choral body we have heard for some time. It sang the famous hunting chorus with a virtuosity that did one good who has had his fill of amateur choruses. For the orchestra, too, Fried found many interesting things to do, and he painted a sunrise with simple triads that a modern impressionist would have difficulty to surpass. What a delightful realist old Haydn is—to anyone who has a sense for such things. Helge Lindberg was the Simon, and Elisabeth Schumann, once at the Metropolitan, made a Hanna that was vocally beyond all praise.

"COSI' FAN TUTTE" REVIVED AT THE STAATSOOPER.

From secular oratorio, opera is a very small step, especially if the opera is the "concert in costume" against which all operatic reformers have railed. The new production of Mozart's "Cosi fan tutte," to which the Staatsoper has just treated its public, is little more than that. Indeed, the modern staging of Mozart's delightful buffa seems to accentuate the illogical side. And why not? Can anyone, in this day



Photo by Ira L. Hill

BEATRICE
MARTIN

SOPRANO

"A well trained and colorful soprano voice, a pleasant manner and high musical understanding characterized her excellent performance of a wisely selected list of songs."

N. Y. Morning Telegraph.

Management: JULES DAIBER Aeolian Hall, New York

and age, be made to believe that two brides-to-be will allow themselves to be cheated into making love to two supposed strangers who are none but their own lovers in disguise, only to be put to shame and be forgiven and married by these same lovers on the spot? If you can't make a thing believable, the only thing to do is to lift it out of the realm of reality, make it into a picture and a song, burlesque its illogicalities, make your figures play, dance and sing like the delightfully ridiculous clowns they are, and let your audience go home filled with delightful tunes and a bit of that heavenly laughter of which the poet speaks.

In modern stage art no country equals Germany. Its stage managers and its scene painters have the taste that in a decadent period is a surrogate for invention. With delicious refinement they play upon the absurdities and anachronisms of another age and arouse the perfumed memory of a world that never was. "Cosi fan tutte" is played in a frame of golden rococo, with silhouetted cupids hanging from above and with prompter's box stylized into a decorative dome, played by people moving as puppets in a puppet show, that disarm your reason and make you listen to music, Mozart's inimitable tunes, played and sung in as such delicious trifles should be, with the ultimate finish that tradition plus cultivation can give.

Leo Blech, in this spirit, extracts all the flavor from the score, turns every graceful curve, lifts every gentle accent to your ear. The singers, too, though none of them are stars of great magnitude, sing their arias, duets and ensembles (what luxuriant tangles of melody!) with perfect phrasing and delicate nuance. Fräulein Cäcilie, as Fräulein, even shakes some charming coloratura out of her throat, and Vera Schwarz, as the classic chambermaid, Despina, imparts real humor to her well sung lines. Above all, the ensemble is perfection itself, and the finest of opera orchestras spreads over it all a gossamer veil of golden sound.

Did Mozart ever hear his music played like this? We think not. There are productive periods in art and reproductive ones. The first are the greater, but the second are delightful, most delightful. More Mozart, please!

CÉSAR SAERCHINGER.

American Institute Holds Informal Recitals

Ten numbers made up the program of the March 18 informal recital held at the American Institute of Applied Music, Kate S. Chittenden dean, the performers, in the order of their appearance, being Emma Jones, Rose Ullrich, Trixy Riesberg, Marcella Riesberg, Elizabeth Gerberich, Grace Cottrell, Mrs. John O. Wood, Lillian Simon, Alyda Flaaten. All the young pianists showed that thoroughness of instruction and planful method which is the special characteristic of the teaching under Miss Chittenden. Besides the three pianists who were her personal pupils, Florence Aldrich had on the program four, Miss Stetler and Mr. Moore each one, and Mr. Raudenbush (violin teacher) one pupil.

March 19 another informal recital was given at the school, this time by Doris Brixey and Hugh Paine, pupils of Fannie O. Greene. The rooms were well filled with friends of the young performers and their teacher, the guest of honor being Miss Chittenden. The program opened with a group of pieces by Doris Brixey, thoughtfully and artistically rendered. After a piano duet, a solo group was played by Hugh Paine, including Caesar Franck's "Danse Lente" and Schubert's "Scherzino." His selections were intelligent and tasteful in their interpretation, and merited the appreciation they received. These were followed by Bach's Prelude in C, given by Doris Brixey, Gounod's "Ave Maria" being simultaneously played by Miss Greene on a second piano. A rondo for two pianos brought the program to a close.

Leopold Gives Recital at Riverdale School

Ralph Leopold, American pianist, gave a recital in the Riverdale Country School, Riverdale-on-the-Hudson, on March 16. In addition to the members of the school, the audience was augmented by many outsiders. Persistent and enthusiastic applause was liberally bestowed upon the recitalist after each number. The program contained the prelude and fugue in E minor, op. 35, Mendelssohn; three Chopin numbers, nocturne in G major, mazurka in D major and scherzo in B minor; Debussy's "Clair de Lune" and "Danse"; "By the Sea," Arensky; "Humoresque," Rachmaninoff; and etude "Heroique," by Leschetizky, to which he added as encores "Orientale," Amani, and Grieg's "To Spring" (by request).

FRIEDA HEMPEL KNOWS A GOOD SONG WHEN SHE GETS ONE

And She Finds Her Audiences Enjoy Hearing It Just as Much as She Enjoys Singing It—Interviewed While in Lincoln, Neb., She Pays Tribute to Native Composer, Thurlow Lieurance—Comments on Her Famous "Jenny Lind Concert" in New York

As fresh as the bracing air itself was Frieda Hempel as she called in a cordial neighborly voice "Come on in!" when the Lincoln (Nebraska) correspondent for the MUSICAL COURIER knocked at the prima donna's apartment at the Lincoln Hotel. All the nonsense that has been written about artists—women artists—not being able to stand the glaring morning sunlight is at once dispelled when considering Frieda Hempel at close range. True she had all of Lincoln in her net, for the night before all fell under the magic of her spell! But morning found her chatty, and lovely beyond expression. Her room abounded with wonderful baskets and vases of gorgeous roses attesting to the esteem of this Western people. When Mrs. Kirschstein announced early in the season that Frieda Hempel would be among the attractions on the famous and established

look the best I can, surely!" and she managed a charming blush and gave a little characteristic toss of her wonderful blonde head. "But there are so many angles to the question," she continued, "and so very much depends upon the choice of song—just as the color for the frock! It is sometimes a serious matter to find just the program for such and such an audience. It is no easy job. I enter into the life of a program so soon as it is arranged, and then I live it. Many never learn the art of program making, and truly it is an art!" she exclaimed when we commented upon her skill in this respect.

As she autographed the MUSICAL COURIER frontispiece of "Frieda Hempel as Jenny Lind" she chatted affably upon that marvelous experience when she decked herself as the famous Swedish nightingale for the Centennial Concert and sang the identical program used by Jenny Lind in New York.

"It was something to have lived for—that one event! All the inspiration was there, the splendid orchestra and calm dignity of it all. And we cannot afford to sacrifice the dignity, can we?" and she squared her lovely shoulders and threw back her head, exactly as does the little brown thrush as she pours out her flood of song from the top-most branches.

Later this artist told of her cherished plan to use this same Jenny Lind program, costumes and all, on a tour to the Coast.

"I am also planning for a year's program of representative American music, and I promise that Thurlow Lieurance shall figure strongly on that program."

Madame Hempel's evening of song with the accomplished Coenraad V. Bos at the piano and August Rodeman with his flute was one of the high lights of many a season. A packed house with all seated expectant and receptive greeted her when she alighted from the taxi at the City Auditorium.

Mrs. Kirschstein urges her patrons to show visiting artists the courtesy of being there to welcome them as soon as they enter the concert hall, and it is surely an example worthy of being copied by concert-goers the world over.

Frieda Hempel's program was such that the severest critic must lay aside the blue pencil, for it was a night of splendid triumph. The purity and sweetness of her voice, the charming artistic quality of her interpretations, her spontaneous good fellowship and the youthful exuberance of her life! Why indeed should she not have had the twenty curtain calls, Lincoln and indeed Nebraska gave her! She sings without effort and yet loses herself in "The Daughter of the Regiment," "The Swedish Herdsman" or the Indian mother crooning the lullaby as the case may be—for like Patti, she proved her ability to charm also with the simplest songs. Lincoln and her suburbs feel a deep sense of gratitude to a Lincoln woman impresario, Mrs. Kirschstein, for this wonderful evening of song.

E. E. L.

Howell Singing in Many Oratorios

Among the recent engagements added to the list to be filled by Dicie Howell are recitals in Greenville and Greensboro, N. C. There also will be an appearance at the Fitchburg, Mass., Festival, under the direction of Nelson P. Coffin. Although she has been doing extensive concert work since her debut last year, Miss Howell has specialized in oratorios, and has an exceedingly large repertory. "Stabat Mater," "Hymn of Praise," "Gallia," "St. John's Passion" and "The Messiah" are but a few of the oratorios in which she has appeared recently. April 10 Miss Howell will sing "The Creation" in Brooklyn, and on April 16 there will be a recital for this artist in New York City.

End of Cooper Union Series

The last of the fifteen Sunday night concerts given by the Music League of the People's Institute in the Great Hall of Cooper Union took place on Easter night, March 27, with a program of American music. Loraine Wyman sang folk songs from Canada and Kentucky and Richard Hale was heard in a group of negro spirituals. Wesley Weyman played some MacDowell numbers.

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artists course the success of the year was assured, for there was an instant and insistent demand for tickets.

On the morning of our interview the prima donna was found deeply engrossed in the contemplation of manuscript copy and new songs galore. For she had just had a visit from Thurlow Lieurance, Lincoln's prominent composer, about whom all visiting artists wax eloquent. Brushing aside some sheets she said:

"I am keenly interested in your—yes, in our—Mr. Lieurance and his splendid songs. Now last night I did not insert Lieurance's "Lullaby" as a courtesy to Lincoln and her distinguished citizen. No indeed, I must tell you I have used it as a programmed number now for two full seasons, singing it last year fifty-six times, wasn't it?" and she looked inquiringly at her accompanist, Coenraad V. Bos, seated at the piano. "Yes, really, it always 'makes good.' I sang it at twenty-eight concerts and had to repeat it on every occasion! I have had a wonderful hour with Mr. Lieurance, and am going to use more and more of his music. Yes, there is a great future for American music. There must be a certain atmosphere we can all help create—the desire for American songs and American Opera! It is bound to come, and as it comes we all must study it as we have studied the masters. A real artist does not have to resort to mannerisms or freakish attire. I like to

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MUSICAL COURIER

Weekly Review of the World's Music

Published every Thursday by the
MUSICAL COURIER COMPANY, INC.

ERNEST F. EILERT, President
WILLIAM GEPPERT, Vice-President
ALVIN L. SCHMOEGER, Sec. and Treas.
437 Fifth Avenue, S. E. Corner 39th Street, New York
Telephone to all Departments: 4392, 4393, 4394, Murray Hill
Cable address: Paganini, New York

Member of Merchants' Association of New York, The Fifth Avenue Association of New York, Music Industries Chamber of Commerce, The New York Rotary Club.
ALVIN L. SCHMOEGER, General Manager

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BOSTON AND NEW ENGLAND—JACK COLEMAN, 21 Symphony Chambers, 346 Huntington Ave., Boston, Telephone South Bay 54.
EUROPEAN REPRESENTATIVE—ARTHUR M. ARNOLD, Present address: New York office.

LONDON, ENGL.—CHAS. SAKSOWITZ (in charge), Saloon House, 85 Queen Victoria Street, London, E. C. Telephone, 449 City. Cable address Musierier, London.
PARIS, FRANCE—HERBERT ECKENHART, 100 rue du Turcotte.
BERLIN, GERMANY—CHAS. SAKSOWITZ, Joachim-Friedrich Str. 49, Berlin-Hilfensee. Cable address Musierier, Berlin.
MILAN, ITALY—Arturo Bonamelli, via Leopardi 7.
For the names and addresses of other offices, correspondents and representatives apply at the main office.

SUBSCRIPTIONS: Domestic, Five Dollars; Canadian, Six Dollars. Foreign, Six Dollars and Twenty-five Cents. Single Copies, Fifteen Cents at Newsstands. Back Numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago, Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States and in the leading music houses, hotels and kiosques in Europe.

Copy for advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday previous to the date of publication.

Entered as Second Class Matter, January 8, 1921, at the Post Office at New York, N. Y., under the act of March 3, 1879.

THE MUSICAL COURIER EXTRA
Published every Saturday by Musical Courier Company
Devoted to the Interests of the Piano Trade.

NEW YORK THURSDAY, APRIL 7, 1921. No. 2139

"For you are well aware," said Aeschines—who died B. C. 314—"that it is not only by bodily exercises, by educational institutions, or by lessons in music, that our youth are trained, but much more effectually by public example." Modern readers well know, of course, that the best reports of these "public examples" are to be found in the MUSICAL COURIER.

The other day a stranger walked into the office and informed us that he was in search of a manager for the greatest violinist in the world—bar none. We passed him along to a friend and had a good chuckle when said friend sent us the following lines: "He told me his fiddler had Kreisler beaten every way, and when I told him to come back Wednesday and I would make inquiries in the meantime, he asked me of whom. I told him of Kreisler."

Reinald Werrenrath sang the part of Jesus in the Oratorio Society's performance of Bach's St. Matthew Passion Music last week, and he sang it well—as he sings everything he undertakes. But, said Max Smith in the American, "Reinald seemed to be perfectly at home in the music allotted to Jesus, a part thoroughly congenial to him." What do you mean, "congenial," Max?

We have always championed the cause of the American in music, although our idea has been rather to advocate the best man for the job than to cry rabidly and incessantly, "America for Americans!" But when we see a fat musical plum dropping through favor into the mouth of a foreigner who is not as well qualified for what he is to receive as half a dozen Americans who can be named, our patriotic ire is aroused. "Cherchez la femme!" Or, perhaps, "les femmes!"

Lucky the European artist who does not believe all the tales that are told over there about the enormous sums to be paid on American contracts to certain artists who have come or expect to come over here. No doubt certain "contracts" have been signed for the payment of ridiculously high fees—but have these contracts been fulfilled? This does not reflect in any way upon the legitimate musical manager who makes a contract at what is a fair fee for the artist and carries it out. There have been some outside speculators, it appears, who have brought over artists under conditions which it was manifestly impossible to carry out and have not been carried out. The artist himself who has been getting, say, the equivalent of \$400 as a top fee in

Europe, should reflect that, while American fees are somewhat higher, he cannot justly expect to receive three or four times that amount here. Fees are regulated by supply and demand, and it has got to be an extraordinary article for which the manager can afford to pay \$1,500 or so.

Blowing power is certainly necessary for a cornetist, so it is not surprising that one in Yonkers is suing the owners of a truck that ran over him and broke five ribs, for \$30,000, owing to loss of said "blowing power." He admits the tones are just as sweet as ever, but says when it comes to blasting out one of those high ones, fortissimo, the lame ribs refuse to squeeze as they used to.

The following statement in a European music paper caught our eye: "He will bring with him a new concerto for violin and orchestra. This work has taken several years to complete and has a psychological program based on the composer's reminiscences of his youth." Several years to complete! What was that fable of the mountain and the mouse?

Serge Prokofieff is a composer who loves extraordinary titles for his works. That peculiarly-named opera, "The Love for Three Oranges," appears to be definitely promised us for next year by Mary Garden, after a postponement of two seasons. And now word comes from Paris that the Diaghileff ballet is to perform next month at the Theatre des Champs-Elysees a new ballet of his called, "The Story of a Jester Who Fooled Seven Other Jesters."

Enrico Toselli, who had the distinction—or publicity—of officiating for a while as the husband of Louise of Saxony, an eccentric royal personage, is incidentally a musician and composer, and last year had the luck to write a serenade which was the popular rage in Europe, selling, it is said, well over a million copies. Ernest R. Voigt, who controls the destinies of the Boston Music Company, heard it when abroad last year, and secured it, so America is soon to lend an ear to the piece that all Europe has sung, played and whistled.

Since the appearance of our recent editorial paragraph about Little Old Ironhands, the genial assistant of Metropolitan artists, our eyes have sought in vain to find him about that august institution. We hope and trust we are not to blame for his exclusion—if exclusion it be—for Charlie is a good friend of ours. He adds to the gaiety of nations, of which there is all too little nowadays. All we wanted was for the enthusiastic applauder not to bother some of the younger artists, who really can't afford to engage the services of himself and his henchmen. On with the claque; let noise be unrefined!

It seems that "Antar," the opera of Gabriel Dupont, recently given at the Opera at Paris, received much adverse criticism in the press, but that the public has reserved for it a cordial welcome. The music is said to be popular in the same sense that the music of "Carmen" is popular, and it appears that the same conflict has arisen between the purists among the critics and the public as that which followed the production of "Carmen" fifty years ago. One critic compares Dupont with Wagner, and writes: "At last we have a sane and vigorous French musician."

With its March issue, the American Organ Monthly celebrated its first birthday, and if it continues as well as it has begun it is bound to see a great many more birthdays. It is kept strictly up to a high standard, both in music and in literary contributions, although music and articles have been eminently practical and never pedantic. Progressiveness within the bounds of practicality appears to be the motto of the editor, Edward Shippen Barnes, and an excellent one it is. Congratulations to the Boston Music Company, which was enterprising enough to venture into a field which has seen so many unsuccessful attempts.

To this generation the name of Annie Louise Cary was comparatively little known. One of the first American singers to win an international reputation, she married and retired in 1882 when only forty-one years of age, appearing thereafter only in private or occasionally for charitable objects. She was, it is said, the first American woman to sing a Wagnerian role. Her career, detailed on another page of this issue, is well worth reading. Up to the last she preserved a great interest in music, coming in often from her home at Norwalk, Conn., to listen to performances at the Metropolitan. At

the ripe age of eighty there has passed on a great artist and a fine American woman.

Two unusually large and comprehensive music libraries have just come onto the market for disposal through the death of Professors Hugo Riemann and Theodore Mueller-Reuter, two of the best-known musical savants of Germany. They are offered through Rudolph Hoenisch in Leipzig.

Who was Bartram? We found him quoted in a book published 150 years ago. He is alleged to have said that "the Indians of North America are exceedingly fond of music, both vocal and instrumental. They generally accompany their voices with the tambour and rattle. . . . The Choctaws are very eminent for poetry and music; every one amongst them strives to excel in composing new songs." This information will come as a shock to those who have formed their opinions about the noble red man of the forest from the writings of that observing traveler, Artemus Ward. Did Bartram notice that the Choctaw ladies of his day wore the war hoop skirt?

Algernon Ashton, world's champion writer of letters to the papers—daily, weekly, monthly or annual—after a long period of quiescence has suddenly flared forth into fresh activity. We were obliged several years ago to put the editorial quietus upon A. A. and that we quote from a letter of his to the London Musical News is due to the excellence of the story itself, not to Algy's comment upon it. Thus A. A.:

There was a pathetic little touch at Pachmann's recital at Brighton a few days ago. Just before starting on a Liszt rhapsody, he explained to the audience, in his intimate way: "Liszt played this over to me twice after lunch, one day in Budapest, forty-four years ago. He was an old man then, seventy-three years of age. And now I," he added, "am seventy-two years of age." If this story be true, then Pachmann seems to be a very poor hand at arithmetic, because Liszt, having been born in 1811, was sixty-five years of age forty-four years ago, and certainly not seventy-three.

A QUICK RECOVERY

We were surprised to read in the letter from our Barcelona correspondent, dated February 25, that Pablo Casals, who has been amusing himself with conducting this winter, was planning a second series of orchestral concerts there, and that all the reserved seats were sold out in advance. Our surprise was due to the fact that it was generally understood here that Casals was so seriously ill that, before the New Year, he had given up all musical activity for the rest of the season. In any case, he cancelled his American tour, sending a doctor's certificate, additionally certified by the American consul, to the effect that it was impossible for him to come. That he had recovered sufficiently by February apparently to be able to conduct orchestra rehearsals—no light task, especially with a green orchestra, such as he has at his command—is worthy of note.

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STATE OF NEW YORK } ss.
COUNTY OF NEW YORK }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Alvin L. Schmoeger, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the MUSICAL COURIER, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, to wit:

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Company 437 Fifth Ave., New York, N. Y.
Editor, Leonard Liebman 437 Fifth Ave., New York, N. Y.
Managing Editor, Thornton

W. Allen 437 Fifth Ave., New York, N. Y.

Business Manager, Alvin L. Schmoeger 437 Fifth Ave., New York, N. Y.

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ALVIN L. SCHMOEGER,
Business Manager.

Sworn to and subscribed before me this 29th day of March, 1921.
[Seal] HARRY E. EILERT,
(My commission expires March 30, 1921.)

VARIATIONETTES

By the Editor-in-Chief

The Metropolitan Opera House is doing musical bootlegging whenever it sells its patrons that intoxicating "Coq d'Or."

A. T. Davison, of Boston, spoke to Community Service workers not long ago in that city, and made many telling points in a discourse entitled "Popular Music." Mr. Davison first of all defined his subject:

What do I mean by the word "popular"? Certainly I do not mean "generally preferred," as in the sense of a "popular" man: by "popular" I mean "generally accepted," just as prohibition, though not, perhaps, generally preferred, is, perforce, generally accepted.

The speaker pointed out that it is difficult to understand why we should assume, that what we call "popular" music is the deliberate choice of the people at large because we give the public in general small opportunity for selecting one type of music over another. "If you regularly cause a man to be fed chocolate," commented Mr. Davison logically, "you have no right to assume that he will not like roast beef, until you give him a chance to exercise his own judgment in the matter." In the speaker's opinion, composers, publishers, performers, "and, alas! many Community Service workers, assume that the public will, in general, select that music which is bad over that which is good, and in this they show a profound distrust in human nature. The public, in other words, is the victim of the assumption that 'this is what the people want,' and the patient and uninquiring American, deceived into thinking that the music we call 'popular' is, after all, what he does want, concludes that 'good' music is for the delectation of the few." (The point that Mr. Davison makes applies also to daily journalism in America, to moving pictures, the drama, and many other native institutions.)

Mr. Davison has the courage to explode the fallacy held by the few, that music, to be "good," must be "highbrow," complicated, difficult, hard to understand, and that, in order to give the music of the great masters wider vogue, ragtime, jazz, and the sentimental ballad must be abolished. Of course, nothing of the kind is necessary. There is room for every sort of music. It is a sad fact, observes Mr. Davison, that the general public is too little acquainted with the truly great music and unhesitatingly accepts jazz, ragtime, and the sentimental ballad as the only medium of musical enjoyment. Naturally enough, in the mass of such music there is a large percentage of cheap, vulgar and vapid stuff. The remedy lies in making the average American disagree with Mark Twain that "classical music is much better than it sounds." The man in the street can and should be convinced that classical music sounds melodious and gives keen enjoyment as soon as it has been heard often enough, and that in order to get that enjoyment he needs no college education, no book knowledge, no routine study, no mental strain, no understanding of technical jargon, no assumption of behavior, manner or thought not entirely natural to him.

In the foregoing connection it is interesting to see that the sponsors of New York's coming Music Week have embodied some useful ideas in a letter which the chairman of the executive committee has sent to the editors and music critics of the daily newspapers of this city. The letter is appended herewith:

DEAR SIR:

New York, March 28, 1921.

The names appearing on this letterhead are indicative of the earnestness of our committee to promulgate activities which will bring to the attention of the "man on the street" the vital importance and cultural effects of music.

It may be of interest to you to know that before attempting a similar week of propaganda last year a scientific count of the music loving public of New York showed that only 30,000 people attended concerts and 60 per cent. of these were "deadheads." Will you kindly pause to figure the percentage of New York's population that goes to concerts?

After our week of almost untiring effort last year we were able to increase this count to 60,000—still only an infinitesimal portion of people who have succumbed to the refining influences of the art. When we started last year we were under suspicion of having a commercial objective. Perhaps this suspicion was then and now is justifiable.

However, it is evident to any open mind that a profession which requires so much talent, so much study and which presents so many vicissitudes deserves the consideration of all just human beings. If it is commercial it is to widen the field of activities for not only the great artists who can command fair audiences or sold-out houses once in a while and who should have the opportunity of playing here ten or twenty times in great auditoriums, but also to provide a larger field for those artists who for some

psychological reason are not powerful enough to play to a full house even once.

Primarily this movement is to give to the people the thrill, the consolation and the spiritual feeling which are always the reaction to good music. This plea is meant only for good music, for that which is 100 per cent. in music, and for nothing that falls short of this high standard.

It is a plea to have the American press write in an intelligible way on musical subjects with all respect and deference to the chroniclers of musical happenings who now write so splendidly for the elect. It is essential that music be written about in the vernacular, in the simple manner which the uninitiated can understand and in which they may find edification and entertainment.

It would be exceedingly interesting to get a count of those who read musical criticism in this city of millions. It would be just as interesting to know how many more would read musical criticisms if they were not written in a style understandable only by the few. The great misfortune of the art of music is that it is treated as a cult by the elect few and not as a beautiful, emotional expression for everyone; to be enjoyed to such an extent as the flowers that grow by every human being who breathes.

It seems a crying pity that a force perhaps as strong as religion should be allowed to be understood by a small group which figures a picayune 60,000 in this city of millions and millionaires and we respectfully ask for a careful consideration of the thoughts expressed.

The thoughts expressed in the letter just quoted are sensible and eloquent, and the MUSICAL COURIER has been uttering them for years. The missing link in all this new idea of the popularization of the best music lies in the fact that the two bodies of music lovers, those who regard music as entertainment and those who revere it as an art, do not understand each other, and are leagues apart. It is the fault chiefly of the musical art lovers who are content with what they know and feel and are unconcerned about spreading their precious possession abroad. Most of the writing about music is for those who do not need its literary expression, and the terminology employed not only mystifies the casual reader but also frightens him away from the subject altogether.

We, for one, never learn anything about music when we read articles dealing with the pay received by artists, the money expended by orchestral supporters, the manner in which singers employ or neglect the glottis stroke, and the internal politics of the opera world. Musical criticism in this town is not musical criticism in its highest sense—in the sense, for instance, that it was practised by its greatest exponents, Liszt, Wagner, Berlioz, Weber, Schumann. Our local criticism is too personal, too political, too prying. Our New York critics are fundamentally sound in their standards and know how to write, but they have not been able to rise above the spirit and environment that surround them. They have in many respects (and not deliberately or willingly, we admit) become the victims of that parochialism, commercialism, sensationalism, and utilitarianism, which rule our huge but inartistic commonwealth.

A young man, Thomas Hepburn, committed suicide here last Sunday after playing a piece on the banjo. Make your own comment.

On our desk are, all new, "The Book of the Great Musicians," "The Listener's Guide to Music," "The Early History of Singing," "The Pertinent



CUBISM IN THE MOVIES.

At last cubistic art is to attempt a popular appeal in America—via Europe. Comes from abroad what its sponsors call "the great Continental sensation," a film drama entitled "The Cabinet of Dr. Caligari." The scene shown herewith is "The Hall of Music." Puzzle: Find the music.

Wagnerite," "What Music Can Do for You," "The Orchestra, and How to Listen to It," "A Handbook of Orchestration," and—"The Commercial Apple Industry of North America," by J. C. Folger and S. M. Thomson. Which of these do you suppose we will read first? Yes, you have guessed it.

London says that it cannot afford grand opera, and so Covent Garden closes. In Paris they are putting on movie matinees at the Grand Opera to help meet the expenses of the institution. In Berlin and Vienna, however, grand opera goes on, more or less grandly. (Hush! Here comes the Reparations Commission!)

Bradford Mills, of Toledo, Ohio, sends the attached:

On the church calendar for Easter Sunday in a prominent Toledo church.

The "Seven Last Words" was the cantata offering. The program copy was supposed to contain the seven last words, with the musical numbers; this is what the printer did to it: "Oh, Lord, Forgive—Tenor, alto and bass—For they know not what they do."

At the home of Mrs. Sada Cowen, on Central Park West, a meeting was held last Sunday evening for the purpose of organizing an association devoted to the care of young musical prodigies. The society purposes to educate the children generally as well as musically, and also to guide their moral and social welfare. It is a worthy project, and was subscribed to liberally in a financial way by most of the persons who had been invited to the meeting, which was preceded by some interesting violin, vocal, and piano performances, delivered by a few of the youngsters whom it is designed to make beneficiaries of the new undertaking. Hitherto poor musical prodigies have had to seek individual patrons on whose whims and caprices they were entirely dependent, and often the help extended would cease at the very moment when it was most necessary to lead over from the study period into the active career. Jacob Friedman, a gentleman who has on his own initiative and out-of his own purse helped twenty-five or thirty student musicians during the past few years, was elected president of the as yet unnamed association, and under his energetic and experienced handling great good is certain to spring from this much-needed and generously conceived movement.

J. P. F. enters the lists as a defender. He communicates: "Well, if Mary Garden complains about that new book, 'The Garden of Yesterday,' let her read for compensation the other one, just published, 'The Complete Garden,' by Albert D. Taylor. At the same time I would like to tell the world that Mrs. Waldo Richards' 'Star Points' and Fannie Hurst's 'Star Dust' have nothing whatsoever to do with opera singers."

Tetrazzini has beaten her prima donna sisters for the time being. Recently she was in Sacramento, Cal., and was taken to the State Senate chamber by Governor Stephens. He sat her in his chair, bowed his homage, and said: "Now you are Governor of California." Mme. Tetrazzini reigned as chief executive for fully two minutes.

Seventy-five golden harps at the Carnegie Hall harp concert last week, and all played by women. We now have decided definitely on the place we prefer to go to when we die.

The arch bachelor of them all, Moriz Rosenthal, is reported to have been married very recently. The name of the successful lady has not yet followed the other announcement overseas.

Franklin Riker's Aeolian Hall program of last Tuesday evening had on it Campbell-Tipton's "Le cri des Eaux." When we first met C.-T. he was an American, and, if we remember correctly, his song was called "The Crying of Waters."

Just a belated line to J. P. F. (see in a foregoing paragraph): And how about del Riego's song: "Thank God for a Garden"?

Woe betide the Metropolitan Opera House if the tonsorial union ever finds out that "The Barber of Seville" is allowed to work after 8 p. m.

Willy—"What is the orchestra playing?"

Nilly—"The Marriage of Figaro."

Willy—(settling himself in his seat and closing his eyes)—"All right; wake me up when he's divorced, will you?"

LEONARD LIEBLING.

THE QUESTION IS—

Are you an American musician willing to subscribe to something for the sake of American music which very probably may never bring you any direct personal benefit? That is the question, and the answer in most cases will be: "Certainly I am! What is it you want me to subscribe to and how much?" The answer will be this in most cases because most Americans will be ashamed to answer otherwise, and shame is a sorry bedfellow.

The American musician has but one real friend: himself and his fellow musicians, i. e., his collective self. There are enough of us, and we are well enough off and independent enough to stand on our own feet. The American musician needs no outside aid nor help, and he is beginning to prove it. He is beginning to get together and push shoulder to shoulder in solid formation. He is beginning to be a force in the land.

Two years ago the Society for the Publication of American Music was organized. The time was ripe for it. For untold years efforts had been made to organize a society of the sort. Various societies came into being—manuscript societies, the Wa Wan Press, orchestras controlled and managed by the players themselves or the Music Teachers' Association, prizes were offered and won, occasional works performed, concerts of local composers given. The work grew and grew, and sentiment grew with it. The time was ripe and the Society for the Publication of American Music was launched, and so successfully launched that it will surely sail serenely on to the haven of American greatness.

The plan of the Society has the simplicity of all great things. Every member of the Society pays dues amounting to \$5 a year, \$100 for life membership. Works are submitted, examined, judged, and the best of them selected for publication. None of the officers or directors of the Society received any salary or other compensation whatever. The administration of the work is wholly without cost to the Society.

In other words, if you pay your \$5 yearly dues to the Society you have the assurance that the whole of it will be used for the publication of some American composition, one selected as the best of many. And of every composition published you will receive one copy—and this, in itself, is worth \$5.

But confidence associates itself with names—therefore, in order that confidence shall be secured, a list of officers and directors and of some of the best-known members of the Society is here appended:

Officers and Directors: John Alden Carpenter, President; Mrs. H. H. A. Beach, Rubin Goldmark, Edwin T. Rice, Vice-Presidents; Burnet Corwin Tuthill, Acting Secretary; William Burnet Tuthill, Secretary; Eric De Lamar, A. Walter Kramer, Oscar G. Sonneck, Daniel Gregory Mason, Directors. Advisory Music Committee: George Barrere, Harold Bauer, Adolfo Betti, George W. Chadwick, Rubin Goldmark, Hugo Kortschak, Frederick A. Stock, Deems Taylor. Members: College of Music, University of Southern California; Yale University School of Music; New England Conservatory of Music; Musical Club of Harvard University; Smith College; Williams College Library; St. Louis Public Library; Columbia University; Alfred Hertz, conductor of the San Francisco Symphony Orchestra; Charles H. Ditson (Life Member); Clayton F. Summy; Pierre Monteux, conductor of the Boston Symphony Orchestra; Ossip Gabrilowitsch, conductor of the Detroit Symphony Orchestra; Artur Bodanzky, conductor of the National Symphony Orchestra and at the Metropolitan Opera House, New York; Walter Damrosch; Rudolph Ganz; Percy Grainger; Henry Hadley; Victor Herbert; Rachmaninoff; Walter H. Rothwell, conductor of the Los Angeles Philharmonic Orchestra; Albert Spalding; Steinway & Sons; Josef Stransky, conductor of the New York Philharmonic Orchestra; Vassar College; Arthur Hartmann; Nikolai Sokoloff, conductor of the Cleveland Symphony Orchestra; Leopold Stokowski, conductor of the Philadelphia Symphony Orchestra; John Powell; State College of Washington, Library; Musicians' Club of Cincinnati, and many more. There are over 350 members at the present time. Are you one?

INCENSE AND HYMNS

In Mosheim's "Institutes of Ecclesiastical History, Ancient and Modern," is to be found an account of a dancing craze:

The merry sect of the Dancers, which originated in the year 1373 at Aix-la-Chapelle, spread through the district of Liège, Hainault and other parts of Belgium. Persons of both sexes, publicly and in private houses, suddenly broke into a dance, and holding each other by the hand danced with great violence till they fell down nearly suffocated.

Amidst those violent movements they said they were favored with wonderful visions. . . . This appears to have been a singular species of disease; but the ignorant priests of that age supposed that those people were possessed by some evil spirit and at Liège they endeavored to cast him out of their bodies by hymns and incense.

Why the incense? We will guarantee to kill any dance with hymns only.

OVERCROWDED

One hears an occasional complaint that the musical profession is overcrowded; that there are too many teachers and too many artists; that for the teachers there are not enough pupils to go around; that for the artists there are not enough music-loving people to make up their audiences; that all the artists and teachers in the world are crowding to America, and that there is not sufficient money in the music business to be split so many ways and still provide a decent living for all.

That is an old story, and it is not true now as it was never true in the past. When Cain killed Abel because there was not room on the earth for the two of them, he did just what the Kentucky mountaineer feudist or the Corsican of the vendetta does today. And we all fully realize how foolish it is, how stupid and shortsighted people must be who let their minds become obsessed of such unsocial, impractical ideas and ideals.

Much wiser was the Oriental who placed a rose leaf deftly on a full glass of water without spilling a drop, to prove that there is always room for more. So there is always room for one more, and those who fancy the contrary must be ignorant of the psychology both of advertising and salesmanship.

For it is a well-known fact that demand creates demand, and, similarly, that supply creates demand. This means, applied to a concrete case, that the things our forefathers not only did without, but did not want or miss, are absolutely indispensable to us today. The more we get the more we want. Music, which was once no more than a luxury—and a sinful luxury at that—is now a necessity. Why? Well, let us take a parallel case and see why.

The residents of the world's high regions, people who live all their lives up at an elevation of eight or ten thousand feet, are perfectly well able to get on with an amount of oxygen which would starve the lungs of one accustomed to lower levels. But let these same mountain dwellers move down to the plains for a while, and they find it as impossible to go back to their native rarefied atmosphere as any native of the lowlands.

And thus it is with the stimulation of music, if stimulation it is. Whatever it is, it puts something into us we cannot afterwards do without. It creates a permanent want.

It is curious how musicians are blind to their own advantage in matters of this kind. Ask any old-time pioneer of the West how every effort toward advancement was opposed. The organization of a symphony orchestra was felt to be a danger, because it would take money away from the established teachers, because it would bring into prominence other musicians who might well be or become rival teachers, because it would attract players to the town with whom the money spent on music would have to be split, so that everybody would be proportionately poorer.

What actually happened was just the contrary to all this. The symphony orchestras were organized, new musicians came to town, old musicians became prominent because of their association with the symphony—and everybody had more business than ever before. Why? Simply because a new demand was created for music, a demand unknown and unthought of in the "good old days" which many people talk about as if they were something blessed, but which were actually the "bad old days," as a moment's thought and a modicum of common sense will show.

There is one question it is well to ask of musicians who think there are too many of their particular sort of artists or of teachers: Are you doing less business now than you did formerly? In most cases you will find on investigation that they are doing more business than ever before (if they are doing a legitimate business and if their early success was not merely the result of some form of deception they could not maintain). And the reason they are not satisfied is because every ambitious person is always dissatisfied, and ought to be. Even the man at the top wants to get a little higher up, or at least wants to perfect his art in his own eyes, wants to get a little nearer his own ideal.

There has been for years and years the complaint that the medical profession is overcrowded. So definite was the complaint that the doctors formed societies to prevent unauthorized persons from

practising and to protect their rights. Yet today the smaller communities all over the country are offering bonuses to doctors to settle down within their walls. There are not too many doctors, but too few. Some day communities will realize that music is just as important as medicine, and will offer bonuses to musicians to settle down. But that time is not yet, and musicians are only moving out of the city for purely personal reasons.

And the fact is that there are many smaller cities all across the country which have too few musicians, where there is plenty of room for first-class musicians.

Overcrowded? Not at all. For the really good musician there is always room and more room. Overcrowded with fakers, yes, of a certainty. But they will be crowded out, and are now being crowded out by the education of the people who are no longer satisfied to take teachers and artists at their own valuation.

"Our concert halls are only half filled," say some. Of course they are, but not the concert halls of the real artists, artists who have been properly advertised, who have been tried and have made good. That kind always draws full houses. And if there were a dozen of them on the same night in any of our big cities they would all have full houses.

There are great artists who are not popular artists in the sense of drawing full houses, of course. Everybody realizes that, and many people think that these artists are the biggest and best artists. Be that as it may, their failure to gather in big audiences is not due to any overcrowding of the profession, but is due solely to something within themselves. They do not offer what the public wants. Perhaps they are above the public.

Overcrowding, indeed! Just stop a minute and think of the musical condition of this country twenty or thirty years ago, and you will realize that the many artists and teachers who settled or passed through every section of the country have made a demand that is far from being filled. For small communities prices are not right. An adjustment is necessary. It is not fair that small communities should be denied the pleasure of hearing the great artists because their prices are beyond the possibility of the small community to pay.

But that, again, is not a matter of overcrowding. It is just the opposite. Everywhere throughout the entire country is a demand for artists who are really great yet popular, for teachers that are of the first class, for players who will settle down outside of the big cities and make orchestras and chamber music organizations, for conductors who have the personality to organize choral societies and to hold them together.

There is always room for one more if the one more is really first class.

LONDON RENEGES

The London Daily Mirror of March 3 summed up editorially the opera situation in London under the title, "No Opera?" These were its sad words:

The collapse of grand opera in London seems to be complete. Sir Thomas Beecham's plucky struggles ended in defeat. They ran for a time in competition with the usual Covent Garden mixture of tiaras and top notes; then, for a time also, they joined with them, in a not very successful amalgamation of music with Grand Tier Boxes, late arrivals, early departures, and a general clatter, clatter.

Now even Covent Garden cannot face the rising charges in the scale of "star" tenors and sopranos; of a multitudinous polyglot chorus; of an orchestra of a hundred performers. For the first time, then, in a century or so, there will be no opera to mark the beginning of the summer season in London; unless some humbler English-speaking company comes to the rescue with cheaper tenors and ten-and-sixpenny stalls. Perhaps the sad story shows how opera isn't yet—perhaps never has been—amongst our really national traditions. For it can't be only a question of money: the smaller German towns, even ruined Vienna, have an opera. Ours depended on the support of a wealthy few. Today the few are not wealthy enough, it seems, to support top notes; not to speak of tiaras and taxation.

MARY'S ART

Under the heading, "Mr. Huneker Outdone," Philip Hale quotes as follows from the Chicago Tribune:

Mary Garden's art is like a tongue of flame upleaping, hypnotic in its thousand tantalizing, shifting values, perfect in its gorgeous, flaunting beauty, and superb in the breath-taking way it catches those puny, ineffectual souls near it in its inescapable fire, and in passing leaves them vivid tinder, glowing with a reflected brilliance. Her tone is like that, too, changing from the thrill of tortured passion to the gentle cooing of a lullaby, even as the deep, ruddy heart of burning slips into the vague, tenuous smoke mist which clings about its iridescent, quivering edges.

Overheard at "Parsifal": "I like to get up where I can see poor old Bodanzky work." Bodanzky is neither poor nor old, but he certainly does work—and then some!

I SEE THAT—

Caruso is now able to walk about his apartment. Next season Mengelberg will perform two works by Lazare Saminsky both here and abroad. Macbeth, Hackett and Stracciari are among the stars to be heard at Ravinia Park this summer. Daisy Jean has been presented with a genuine Italian cello, a Bonimi made in 1741. Walter Damrosch is concluding his thirty-sixth season as conductor of the New York Symphony Society. Adele Parkhurst has been appointed soprano soloist at the Church of the Divine Paternity. The New York Trio will take part in Mana-Zucca's composition recital at Aeolian Hall, April 14. William R. Chapman's series of concerts in Maine, New Hampshire and New Brunswick have met with success. Handel's "Largo" was played by over seventy harpists at the convention of the National Association of Harpists. A one year's scholarship abroad with Harold Henry is to be awarded. Boris Hambourg sails for England May 24. The Wednesday evening musicales at the Harcum School are inspiring to the students and their guests. Annie Louise Cary, famous prima donna of fifty years ago, died on April 3. Per Nielsen, director of Westminster College of Music, was a recent visitor in New York. Louis L. Seidman has taken over the management of Kimball Hall in Chicago. Richard Hale, baritone, will make his first appearance in Aeolian Hall on April 12. Modest Altschuler will teach Russian song interpretation. Tito Schipa has declined an invitation to sing at the Paris Opera this summer. Henry Holden Huss was one of the judges at the recent music contest held in Newark. Harold Land has been engaged for the Newark, Keene and Worcester festivals. Marinus de Jong sails for Europe April 15 and will play in Portugal, Spain, France and Belgium. Effa Ellis Perfield spoke on "Speech Melody and Rhythm in Verse" for the League of American Pen Women. Last month Thelma Given, the violinist, played eight times in Texas cities. New York's Second Music Week opens April 17. Mildred Dilling is seeking American compositions suitable for the harp. Evon Darle, formerly a cabaret singer, will appear at the Metropolitan Opera during 1921-22. Artur Schnabel, famous Austrian pianist, will make his American debut next season. Esther Dale is to give a song recital at Aeolian Hall April 15. Fay Foster and David Bispham have been elected honorary members of the "No Name Club." Hans Hess, cellist of Chicago, will hold a summer class from June 1 to August 20. Compositions for violin and string quartet by Gustave L. Becker were heard at his studio, April 8. There is a great demand for teachers of the Dunning System. France has opened a summer school for American musicians.

Claire Dux has returned to the concert stage. Beatrice MacCue will be under the management of the New York Concert Bureau next season. Massachusetts has selected its contestants for the National Federation of Music Clubs contest. Mme. Von Klenner sails for Europe April 28, returning to resume her summer school July 15. Ruth Peter will be Sylvia in "Sweethearts" when it is produced in Washington by the Washingtonians. Sue Harvard has been appointed soprano soloist at the Marble Collegiate Church. Chicago musicians vigorously oppose the music teachers' new tax scheme. Frank Waller made his operatic debut as conductor in Chicago in "The Beggar's Opera." The Young Artists' Contests of the New York State Federation takes place at Aeolian Hall, May 3-5. Fred W. Falkner, of New York, has taken over the lease of the Auditorium in Ocean Grove, N. J. "Yohrzeit" was the first of Rhea Silbert's songs to be published. Augusta Cottlow will give her only New York recital at Aeolian Hall on the afternoon of April 15. Godowsky is scheduled to make a concert tour of the Orient next season. Lillian Ginrich, dramatic soprano of Philadelphia, was a recent visitor in New York. Renee Chemet, violinist, sailed for France on April 5; he will return to America for the 1922-23 season. The Music Students' Educational League will hold a terpsichorean musicale on April 9. G. N.

Muzio, the Fiora, scored individual successes both for their fine singing and good, impassioned acting. Incidentally, this was the first appearance of the tenor as Avito in New York and he had not sung the part in over three years! Miss Muzio's impersonation is a familiar one and she was none the less imposing. Danise as Manfredo was excellent and Didur was again as Archibaldo. Moranzoni conducted with his accustomed aplomb.

"MADAME BUTTERFLY," MARCH 30.

Poor little Cio Cio San vocalized her romance, comedy and tragedy very appealingly, and acted them in the same manner, when Geraldine Farrar put herself into the role, costume and spirit of the fascinating Japanese damsel in the Puccini opera. Mme. Farrar seems never to tire of the part and the public seems never to tire of hearing her in it. That is as it should be.

Giulio Crimi's lustrous voice and impassioned style enhanced the tonal attractiveness of the first act considerably. Scotti was, as usual, a polished and engaging Sharpless.

"RIGOLETTO," MARCH 31.

On Thursday evening, March 31, "Rigoletto" was again repeated at the Metropolitan before the usual capacity house. Those appearing in the leading roles were more or less familiar to the operagoers for they have essayed the roles previously, and therefore it is only necessary to add that their work aroused warm approval. Cora Chase was the Gilda, Charles Hackett the Duke, De Luca the Rigoletto, Jose Mardones the Sparafucile. Moranzoni conducted.

"LA BOHEME," APRIL 1.

On Friday afternoon, April 1, "La Boheme" was repeated at the special matinee at the Metropolitan Opera House which attracted a capacity house. Again Lucrezia Bori captivated the hearts of her hearers with her beautiful singing and pathetic impersonation, especially in the last act; she is indeed a splendid Mimi. Her capable associates were Gigli, Pico, Ananias, Amato and Martino as Rodolfo, Schaunard, Benoit, Marcello and Colline. The Musetta was in the hands of Mme. Sundelius, who sang and acted charmingly. Papi conducted.

"THE BLUE BIRD," APRIL 2 (MATINEE)

On Saturday afternoon, April 2, "The Blue Bird" was given another hearing at the Metropolitan Opera House. The cast was the same as at previous hearings including Raymonde Delaunois, Gladys Axman, Marie Tiffany, Flora Perini, Marios Laurenti, Cecil Arden, Jeanne Gordon, Frances Ingram, Marie Sundelius, Mary Mellish, Alice Miriam, Sue Harvard and Thomas Chalmers, etc. These singers handled their respective roles successfully, each contributing to the general excellence of the performance. The animal kingdom was represented by Marie Sundelius as the Cat and Thomas Chalmers, who led a dog's life for one afternoon, but through no fault of his own. Wolff conducted.

"ZAZA," APRIL 2 (EVENING).

On Saturday evening, April 2, "Zaza" was repeated at the Metropolitan Opera House with Geraldine Farrar and Giulio Crimi in the principal roles, in which they had the association of De Luca as Cascart, Kathleen Howard as Anaide, Cecil Arden as Mme. Dufresne, etc.

Miss Farrar's impersonation of the title role has attracted too much attention and interest to need further (Continued on page 44.)

STILL MORE LAURELS FOR CRIMI AT METROPOLITAN

Continued Illness of Gigli Makes Change Necessary, and New Successes Follow—Gala Performance at Special Matinee—Repetitions

The capacity house that was in attendance at the special matinee on Monday, March 28, was treated to a little taste of "Il Barbiere di Siviglia," "Pagliacci," "Il Trovatore" and "Carmen." In the Rossini opera, act two of which was presented, Dora Chase as Rosina, Rafael Diaz as Almaviva, De Luca as Figaro, and Mardones as Basilio, came in for their share of the audience's favor. Florence Easton, Morgan Kingston, Pasquale Amato and Mario Laurenti were the Nedda, Canio, Tonio and Silvio heard in the first act of the Leoncavallo opera.

The first scene from act four of "Il Trovatore" brought forth Frances Peralta as Leonora, again Morgan Kingston as Manrico, and Zanelli as the Count di Luna, while Farrar, Mellish, Ingram, Harrold, Whitehall and Martino were the participants in the Bizet work. The conductors of the afternoon included Moranzoni, Wolff and Papi.

"L'AMORE DEI TRE RE," MARCH 28 (EVENING).

Owing to Gigli's continued indisposition, Giulio Crimi was again called upon on Monday evening, March 28, to save the performance of "L'Amore dei Tre Re" by singing Avito. Mr. Crimi gave a creditable account of himself. He was a good voice and sang his music with tonal richness and clarity. In the second act both he and Claudia



A Sailor Boy's Impression of Schumann-Heink's Coming Tour of the Orient

EDWIN FRANKO GOLDMAN'S UNUSUAL ACHIEVEMENT

Organizer and Conductor of Remarkable Series of Band
Concerts—Successful Summer Concerts Given
in New York

The name of Edwin Franko Goldman has become better known from coast to coast during the past few years, and he has been the recipient of many honors.

In 1918 Mr. Goldman conceived the idea of giving a season of free band concerts at Columbia University, and these have continued ever since. Their success was so great from the start that it has set a new standard for bands and band music, and Mr. Goldman's reputation soon increased to such an extent that today he is among the most popular conductors in America.

Aside from Mr. Goldman's success as conductor, he organized and managed the entire enterprise, even raising the funds which made the concerts possible. He also wrote all the explanatory program notes describing the music played at each concert. In fact, his attention to every detail was so marked that the concerts soon became not only the talk of the city of New York but spread to musical circles outside. Audiences of from 20,000 to 25,000 people came nightly from far to hear the organization which Mr. Goldman had established and trained. Various critics have referred to it as "a symphony orchestra in brass," a title which is well applied and has since clung to the organization.

Before achieving success as a bandmaster, Mr. Goldman was well known as a writer of books pertaining to cornet playing, and as an expert on matters in relation to the band and the playing of wind instruments. His marches and other compositions, including "Sagamore," "Eagle Eyes," "Sunapee," "Columbia," "Cherokee," "On the Green" and "Star of the Evening," are winning new laurels for him, each of these numbers having made an instantaneous success.

Mr. Goldman is the first musician ever to have been honored by the city of New York. In May, 1919, on the steps of the City Hall, in the presence of over 20,000 people, he was presented with a handsome gold watch and chain, the

gift of the city, in recognition of services rendered to the people. The Mayor and all the city officials were present, and afterward a banquet was given at the Waldorf-Astoria Hotel for the conductor. In May, 1920, another reception and concert was given on the steps of the City Hall in honor of Mr. Goldman, and in October, 1920, the Goldman Concert Band gave a concert at Carnegie Hall to a "sold out house" in the presence of the city officials and many of New York's prominent citizens. The critics were unanimous in their praise, and one paper said Goldman was crowned "Bandmasterissimo." On this occasion a flag of the city was presented to the bandmaster on behalf of New York and a banquet given at the Plaza.

Personally, Mr. Goldman is a man of charm, magnetism and unusual modesty. His smile and cordiality have won him friends in all walks of life. His popularity dates from his early boyhood days. When graduating from school, he was unanimously voted the most popular boy in his class, and awarded a prize which had been offered by an editor of one of the New York daily papers. He still retains that happy knack of "making friends" and "being friends" with his musicians as well as with his audiences. Tact and discretion are his; he is a man of keen perception, accurate judgment and level headed business ability.

The organization of the Goldman Concert Band and the establishing of the summer concerts at Columbia University are a distinct achievement in this young man's career. Mr. Goldman has raised his organization to a truly artistic height by assembling sixty first class musicians, performing real music, and imbuing them with the love for their work that he himself possesses. All this, plus his gifts as an enthusiastic and truly musical conductor, who is delightfully free from irritating mannerisms, combine to make the Goldman Concert Band one of the very best.

The fourth season of summer concerts by this popular organization will start on June 6 and continue for twelve weeks, until September 2, after which a tour will be made. An item of unusual interest for the coming summer is the fact that the conductor and all of the soloists were born in America. Mr. Goldman hails from Louisville, Ky. The soloists include Helen Stover, soprano (born in Ohio); Frieda Klink, contralto (born in Indianapolis, Ind.), and Ernest S. Williams, cornetist (born in Indiana). Every member of the band is a full-fledged American citizen.

B. R.



Photo by Milton Studio

EDWIN FRANKO GOLDMAN.

A recent photograph of the conductor of the Goldman Concert Band.

Questions and Answers

By Effa Ellis Perfield

1. Why do pupils in the public schools and private studios lack rhythm in their musical expression?

There are two causes:

First: Much of the song material is poor.
Second: Teachers confuse rhythm with pulse (metre) and present the wrong thing first.

Third: Rhythm is not presented through ear, eye and touch.

2. Why is the song material poor?

First: The words of the average song fit the music only metrically. The melody alone may be good, and the words alone may be good, but the combination is poor.

We need musicians who know poetry metrically, rhythmically and tonally; and we need poets who know music rhythmically and musically as well as metrically.

3. What are the best songs for the beginner?

Those which musically express the subject.

Those in which the exact rhythm of the words is expressed by the rhythm of the music.

Those in which the "speech melody" is evident in the song melody.

4. What are the benefits to be derived from songs possessing the above characteristics?

First: They improve the speaking voice.

Second: They develop a sense of rhythm.

Third: They help the monotone.

Fourth: They are easy to learn, because they are a natural expression.

Fifth: They inspire creative work.

Sixth: They make singing a self expression and a joy.

OBITUARY

Annie Louise Cary

Annie Louise Cary, one of the first American singers to acquire an international reputation, died last Sunday (April 3) at her home, Norwalk, Conn. She and her husband, Charles Monson Raymond, first made their home there in 1905. Mr. Raymond died in 1909, and his widow was buried beside him in the Norwalk Cemetery. The funeral services were held at the house Tuesday afternoon.

Mrs. Raymond had been in failing health all winter, and two weeks ago an attack of the grippe brought about a general collapse.

Annie Louise Cary was born October 22, 1841, in Wayne, Me., a direct descendant of Elder Brewster of the Mayflower company. She was the youngest of six children. She began the study of music under J. W. Weatherbee and Lyman W. Wheeler in Boston, sang in the quartet at Dr. Stowe's church and in other choirs, and acquired such a reputation that a testimonial concert provided funds for a European visit to foreign masters.

In 1866 she went to Milan and studied under Giovanni Corsi and later with Mme. Viardot-Garcia in Baden-Baden and Bottesini in Paris. Lastly she spent six months in London under the guidance of Henry C. Deacon. In 1867 she made her first operatic appearance in Copenhagen as Azucena in "Trovatore." Ferdinand Strakosch then engaged her for Christiania and Gottenberg, and there followed seasons at Hamburg and Stockholm. At the latter city she sang in Italian and the rest of the company in Swedish. Her American debut took place in a concert at Steinway Hall in September, 1870, under the management of Maurice Strakosch, her fellow performers including Christine Nilsson, Vieuxtemps, the violinist; Verger and Brignoli. Seventeen concerts were given to crowded houses at prices then regarded as extremely high.

Her voice had the remarkable range of three and a half octaves, but in America Miss Cary was billed as a contralto. (Continued on page 41.)



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The Trend of Music Week Thought

When, a year ago, the first steps were taken toward organizing a Music Week in New York, there was a tendency on the part of many of our best musicians and artists and those who echoed their opinions, to look upon the plan as just another one of those typical American outbursts of enthusiasm, chiefly distinguished for noise and failure to accomplish anything of real importance. Most of the managers stated that every week was Music Week to them, and that they did not see why they should bestir themselves. Another class, including many of the art patrons and the city's dilettante, refused to take it seriously. But the churches, public schools, hundreds of clubs—musical and otherwise—and the general public, embraced Music Week and took it to their hearts. The bells and chimes rang out the glad tidings and more than a million of greater New York's inhabitants proclaimed their belief in its benefits and paid some form of tribute to music, the most democratic of the arts.

Then the Music Week idea, so carefully worked out, that C. M. Tremaine of the National Bureau for the Advancement of Music for many months, began to travel, and before many weeks had elapsed twelve cities in various parts of the country had organized and celebrated a Music Week of their own.

All of this was last year when New York's Music Week was newly born. Now comes New York's second Music Week, to open on April 17. And what about the best musicians, the artists, the managers and the conservative patrons of art who hesitated last year? They are getting in line. They are lending their names and influence to the movement. They are joining hands with the general public and with business interests in an effort to spread the influence of music, realizing that concert of action and definite concentration of thought will accomplish more than independent action on the part of any one particular class.

And so Music Week in 1921 will make its bow sponsored by distinguished patrons and patronesses and an advisory committee of our foremost musicians and artists, while the Music Week General Committee contains the names of those representative of almost every avenue of the city's life, including business interests, churches, the Board of Education and many others.

Mana-Zucca Charms Miami

When Mana-Zucca appeared recently in a concert in Miami, Fla., she scored a distinct personal success, as the following lines from the Metropolis of March 15 would indicate: "Mana-Zucca was the undisputed star of last night's program. She was more than that. She was the sun around which all other stars revolved. And after it was all over, it was hard to determine whether this was the result of her wonderfully sunny personality that went right over the footlights or of her extraordinary talent as a pianist, or the program genius who featured so strongly the young composer's compositions. Mana-Zucca has everything—youth, beauty, charm of manner, personality and talent to take one's breath away. That a girl of twenty-six summers should have written all the excellent numbers that were sung and played last night, and many others besides, must place her in the ranks of this country's musical prodigies. And in addition to all that has been mentioned, this New York young woman, after the concert was over and a handful of her more ardent admirers who remained to beg more, sat down to the piano and in a group of musical readings displayed histrionic ability and gifts of the high-

est order until people began to wonder how she ever decided which of her many talents to stress in her artistic career."

The critic of the Miami Herald was none the less enthusiastic, for he said in part: "Mana-Zucca scored a notable success with her brilliant playing of her own compositions. She has a winning personality and is an artist of recognized ability. . . . She was given flattering encores and many beautiful flowers were sent to the stage for her."

Macbeth's Great Concert Season

Following her operatic season, which included eighteen performances with the Chicago Opera in Chicago and New York, the last of which resulted in a great ovation, Florence Macbeth is again breaking records by concert appearances. With over fifty already to her credit, she has taken up her interrupted tour and since has added Charlotte and Durham, N. C.; Savannah, Ga., and Erie, Pa. Her recent recitals were at Lindsborg, Kan., March 27; Two Rivers, Wis., on April 4; Ottawa, Ill., April 6. She will sing at St. Joseph, Mo., April 8; Memphis, Tenn., April 10, and Charleston, S. C., April 16. With a few days in New York for the making of Columbia records, the popular soprano then starts out once more, making more appearances in the South and Middle West, among which is one at the Evans-ton Festival. Some concerts follow in the North, in which is included the Boston Pilgrim Tercentenary Celebrations.

The number of Miss Macbeth's appearances in the season 1921-22 is indisputable evidence of her great popularity in the concert field.

Eddy Brown Honeymooning

Halina Bruzovna, the noted Polish actress whom Eddy Brown married in Greenwich, Conn., a few weeks ago, volunteered her services for a performance of "The Dancer" at the Henry Miller Theater on Sunday evening, March 27, for the benefit of the Polish-American Orphans' Relief Association. Mme. Bruzovna had the title role, and put into her impersonation all the temperament and fire which the role called for. Mr. Brown was one of the hundreds in the audience who enjoyed the performance. On March 28 the violinist and his wife left New York for a tour by motor through the South Atlantic States.

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The picture of Arturo Toscanini and La Scala Orchestra, which appeared in the illustrated section of the MUSICAL COURIER, issue of January 20, should have carried a line to the effect that it was reproduced by courtesy of G. G. Bassani, Milan. The MUSICAL COURIER is glad to make that acknowledgment herewith.

Idis Lazar Scores at Globe Concert

According to the Evening Globe of March 29, "Idis Lazar, the Western pianist, a product of Jonas Granger, gave the best act of the evening in a group of Grieg, which caught the Norwegian atmosphere and displayed her ample technic," when she appeared as soloist at the Globe concert held at De Witt Clinton High School the previous evening.

Concert Engagements for Ernest Davis

Among the numerous engagements booked for this season for Ernest Davis, the tenor, mention might be made of Fremont and Delaware, Ohio; Chicago, Quincy and La Salle, Ill.; Lindsborg and Emporia, Kan.; Kansas City, Mo.; Wahpeton and Ellendale, N. D., and Albert Lea, Minn.



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NEW YORK CONCERTS

MARCH 28

Marion Chapin, Soprano

A late season debutante was Marion Chapin, soprano, who gave her first New York recital at Aeolian Hall on Monday afternoon, March 28. She has a lyric voice, especially pure and clear in the upper register, having that peculiar "floating" quality which so many voices lack, and which is associated only with perfect breathing. The production of the voice is excellent. It is even throughout its range. It is evident, too, that it is directed through a program by a marked intelligence. Her diction is excellent, both in English and French, the two languages on her program, and her singing that of one whose musical impulses are right and rightly executed. The recital began with Mozart, Beethoven, and then Handel, his "Sweet Bird," with flute obligato, showing the possibility for flexibility in the singer's voice. A French group included three songs marked "first time," Koechlin's "L'Hiver" and "Le Matin" and Dupont's "Cendrillon," the latter being especially effective. A group of three songs with flute obligato was of particular interest—Ravel's "La Flûte Enchantée," Hue's "Soir païen," a charming number, delightfully done and vociferously applauded, and Stravinsky's wordless "Pastoral," to which Richard Hageman had added a clever flute part. If Stravinsky hears it, he will realize what he missed in not providing the flute part originally. It is an unusual number and, finely done through the artistic coöperation of the singer, Daniel Maquarrie, flutist, and Richard Hageman at the piano, was perhaps the high light of the program. An old English number, with some delightful and unique bird effects—Cooke's "Over Hill, Over Dale"—was in the last group, with a fine MS. song of Henry Hadley's, "If You Would Have It So," and one of Hageman's, "Nature's Holiday," another effective song to add to those which he has written in the last few years. All in all it was a program out of the ordinary and showed that thought had been expended on its arrangement. There was a good-sized audience that liked the work of the singer—as well it might—and did not hesitate to show it with liberal applause and numerous recalls. Richard Hageman was as thoroughly competent as ever at the piano.

National Symphony Orchestra

On Monday evening and Tuesday afternoon, March 28 and 29, the following program was given under the baton of Artur Bodanzky, who again resumed conductorship of the National Symphony concerts, following the departure of Mengelberg: Overture to "Der Freischütz," Von Weber; symphony No. 2, in D major, op. 73, Brahms; the prelude to "Die Meistersinger"; "Siegfried in the Forest," from "Siegfried"; "Siegfried's Rhine Journey," from "Götterdämmerung," and the overture to "Rienzi," Wagner. It is needless to say that Mr. Bodanzky was given a warm reception and that his reading of the above mentioned numbers aroused the admiration and appreciation of the large audiences. The Brahms and Wagner numbers called forth particular demonstrations of approval.

Helen Teschner-Tas, Violinist

A truly well equipped violinist, in technic, tone and musicianship, is Helen Teschner-Tas. She affords a striking example of a young artist who takes her task seriously and strives not to astonish or to startle, but merely to interpret the message of the composer and to make herself the sympathetic interpretative medium. Of a deeply studious nature and gifted with typical violin talent, Mme. Teschner-Tas has the esthetic and musical material with which to make her mission successful, and her public appearances in New York have been occasions for much satisfaction on the part of those who have become tired of the technical trickery and arbitrarily unconventional readings which some of the violin performers are presenting these days as the modern art on the fiddle.

Mme. Teschner-Tas did the Brahms D minor sonata (with accomplished and artistic Coenraad Bos at the piano) and breathed into her part a spirit of convincing devotion and musical nobility. In the Bach G minor sonata (unaccompanied) the young player touched the highest plane of her endeavors, and with mind and fingers accomplished a lofty proclamation. Aeolian Hall rang with long continued and well deserved applause for so fine a Bach presentment. Shorter pieces by Grasse, Kreisler, Wieniawski, Tschalkowsky, and Frederick Jacobi (a delightful prelude dedicated to the concert giver) closed the program and earned further honors for Mme. Teschner-Tas, who proved that, in addition to broad and elevating versions of the classics, she is able to put forth also piquant and picturesque appeals in pieces that make their primary plea to the ear and the lighter emotions.

MARCH 29

Letz Quartet

The third and last subscription concert of the season of the Letz Quartet, at Aeolian Hall, March 29, brought the usual large attendance. A Beethoven program was given, illustrating his three periods, the works performed being originally produced in 1800, 1810 and 1826. It is difficult to appreciate the attitude of the public of 1800-1826, when the C minor quartet was hailed as "outlandish," the F minor quartet as "senseless," and the B flat major quartet, op. 130, as "impossible." They all sound sweetly sane now. Spontaneous playing, perfect unity and clearness, all characterized the playing of this quartet. The sometimes boisterous humor of the closing movement of the first quartet and the canonic motive in the scherzo were well brought out. Worth noting was the perfect manner of playing of the chromatic fugue in the second movement of the F minor quartet, where a slip on the part of any player would be a calamity.

Beethoven was deaf and crankier than ever when he composed the last quartet, yet there are lofty, noble, graceful and charming moments in the work. Needless to say,

all three quartets were received with appreciative applause, the players being recalled many times.

Harold Morris, Pianist

Harold Morris, whose splendid pianism was recently commended in these columns on the occasion of his New York recital, was again heard at Aeolian Hall on March 29, this time in a program of his own compositions. There were three sonatas, two for piano alone and one for piano and violin, of which the violin part was brilliantly played by Albert Stoessel. None of these works are in the nature of program music, and the titles of the various movements give no indication of the thought by which they were inspired. This fact is mentioned merely because so much modern music is programmatic and composers of absolute music are rather the exception than the rule.

Mr. Morris has a massive technic as a pianist and a no less all embracing technic as a composer. His works are apparently extremely difficult to play, and they are certainly not easy to listen to with any idea of critical analysis. Like all big works, especially works conceived in the modern idiom, they should be heard often before an opinion as to their merit is ventured.

But the first impression was that we were in the presence of a real composer, one who has ideas and who knows how to develop them. There were many brilliant, stirring moments, fine, broad climaxes and vivid harmonic and contrapuntal colonization.

There was a large audience and hearty applause.

MARCH 31

Lucille Oliver, Pianist

On Thursday afternoon, March 31, an interesting young pianist made her debut at Aeolian Hall before a good sized audience in a program that was well arranged in two groups. The first of these contained two preludes and fugues, Bach; the Chopin ballade in F minor, and the two Debussy selections—"Les sons et les parfums tourment dans l'aid du soir" and "Ce que vu le vent d'Ouest." Two Armenian folk songs, "Lépo Lélé" and a wedding march arranged by Brockway, Leginska's scherzo after Tagore (first time), MacDowell's "To the Sea" and "Witches' Dance," as well as the Liszt "Mazeppa," etude transcendent, completed the program.

Miss Oliver, who is a pupil of Leginska's, revealed a natural talent, which has been carefully developed under the direction of her teacher. Her technic is well grounded and she has a nicety for feeling and proper shading. In the Brockway works she gave evidence of delicacy in touch, while in the Leginska selection she showed that she is capable of a thunderous tone. There were many interesting things about Miss Oliver's playing and she was well received by her listeners. The Leginska composition is most unique in treatment and Miss Oliver's interpretation of it was warmly applauded—so much so that she could have repeated it.

There were several encores and many flowers, and all in all the debut was a success.

Yvette Guilbert and Pupils

Yvette Guilbert and her pupils gave another of their inimitable recitals at the Thirty-ninth Street Theater on March 31 before an audience that taxed the capacity of the house. Mme. Guilbert did songs of the middle ages, popular songs and two Baudelaire songs set to very commonplace music by Rollinat. Her pupils did the Cathedral Images, some songs of a gay sort that were altogether charming, and a tragic Baudelaire song: "Notre Dame de la Mort," all of which served to illustrate the excellence of Mme. Guilbert's methods of teaching.

Why is Mme. Guilbert so seldom heard here in solo recitals? Every time one sees her extraordinary and original art one asks the same question. It is certain that there is no one like her. She has built up an art of her

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own, a splendid, vivid art, that all the world should love. Perhaps it is that she does her things in French, a language that all the world does not understand? However that may be, it is a loss to America that Mme. Gullbert is heard only on rare occasions.

Leon Sampaix, Pianist

Leon Sampaix, head of the piano department at the Ithaca Conservatory of Music, gave a recital in Aeolian Hall, on Thursday evening, March 31. There was a fairly good sized audience which seemed most appreciative of his work. He opened the program with the Scarlatti toccata and sonata and the Liapounoff variations on a Russian theme, works in which he at once showed himself to be an artist who merited the applause which was accorded him. This was followed by the Beethoven sonata, op. 27, No. 2; novellette in G, op. 17, No. 1, Medtner; "The Lark," Glinka-Balakirew; polka on a theme by W. R. Rachmaninoff; etude de salon, Karpow; toccata, Schumann; "Wedding Cake Waltz," Saint-Saëns, and the Chopin polonaise in A flat major.

Mr. Sampaix possesses a large and facile technic and a wealth of interpretative ability. His playing, while adhering to classic ideals, is never dry, and his ability to interest his audience was manifest.

APRIL 1

Elise Gardner, Soprano

Elise Gardner made her New York debut in a song recital at Aeolian Hall, on Friday evening, April 1. The possessor of a soprano voice of good quality, she made a very favorable impression. She sings with decided artistry and interprets her numbers with unusual intelligence, a feature which is always found in pupils of Mme. Niessen-Stone, with whom she studied over five years.

Her program was made up of four groups, comprising: "D'El Mio Dolce Ardor," Gluck; "La Violette," Scarlatti; "O Sleep, Why Dost Thou Leave Me?" Handel; "The Mermaid's Song," Haydn; "Beau Soir," Debussy; "Carnaval," Fourdrain; "Il Nègre" (which had to be repeated), Bemberg; the same composer's "Aime moi"; Brahms' "Von Ewig Liebe" and "Botschaft"; "Verborgene Welt," Wolf; "Hemliche Aufforderung," Strauss; "April Weather," Rogers; "Blue Flower" (in manuscript), Kirk Ridge; "Minor and Major," Spross; "The Cave," Schneider, and "Love Is the Wind," MacFadyen, to which she added three encores.

Miss Gardner received much sincere applause and many beautiful floral offerings. Coenraad V. Bos furnished fine accompaniments.

Carolyn Carré, Soprano

An American singer new to New York won an instant success with a good-sized audience at Aeolian Hall on April 1 in a recital of songs unusually well arranged in presenting beauty and color progressively so as to reach a climax in the American group. This artist's name is Carolyn Carré, and she possesses a voice of such beauty that one is impelled to ask why she has never before braved the rigors of the metropolis. Upon this occasion she sang an Italian group of four songs, of which the most effective was the brilliant "Tu fai la Superbetta" by Fesch—a fine song by a now almost forgotten composer. Following this was a lovely reading of Brahms' "Oh, That I Might Retrace the Way," in which the singer expressed in full the deep intensity of the composer's thought. Grieg's "Odalisk" and Strauss's "Serenade" were no less effective, and the latter was received with the enthusiasm its brilliant rendering deserved. Three French songs—"Chère Nuit," Bachellet; "Conseils a Nina," Wekerlin, and "Fleur Jetée," Faure, showed this artist in a different mood and gave opportunity for the use of her luscious and velvety middle register.

She was accompanied by Coenraad Bos who played her accompaniments with his usual grace and mastery.

National Symphony Orchestra: Rudolph Ganz, Soloist

On Friday afternoon, April 1, Artur Bodanzky led the National Symphony Orchestra in a program which began and ended with an overture—"The Marriage of Figaro" and "The Bartered Bride"—and had in between them the eighth symphony of Beethoven and the Tchaikowsky B flat minor piano concerto, with Rudolph Ganz as soloist. The new conductor of the St. Louis Orchestra was heartily greeted when he came on and gave a spirited, virile reading of the concerto, with fine delicacy in the slow movement. Mr. Ganz is a sterling pianist and one hopes that he will not entirely neglect his instrument in favor of the baton. He was recalled repeatedly after the brilliant finale. Mr. Bodanzky's best offering of the afternoon was his fine reading of the Beethoven symphony, in the true spirit—although there was not quite enough "scherzando" in the allegretto. The "Bartered Bride" overture was done with real bravura.

APRIL 2

Clara Clemens, Contralto

Clara Clemens gave an interesting recital at Aeolian Hall on April 2 before a large audience which was generous in its applause both for the singer and the composer. There are many who do not like Brahms enough to care to listen to an entire program made up of his works, but there is always opposed to this a very large and enthusiastic group of Brahmsians who would like all programs to include at least one Brahms number, and would not mind if all programs were made up chiefly of the works of the Viennese master. It was with delight that these welcomed Clara Clemens in her Brahms recital. The songs were all sung in English, quite properly, for who should sing English better than the daughter of Mark Twain. And it may be said that the English text greatly added to the pleasure to be derived from these songs, of which the music is so

closely allied to the text that if the sense of the poem is not understood, at least in outline, much of the achievement of the composer is lost.

It would serve nothing to list the twenty songs which were sung on this occasion. Many of them were standard favorites, and their innate charm was enhanced by this singer's interpretation of them. Chiefly attractive were "The Maiden's Song," "To My Sweetheart," "Why Art Thou Seeking to Hold Me," and of course two without which no Brahms program would be complete—"Thou Art My Glorious Queen" and the "Sapphic Ode." There were numerous encores and much well deserved applause in which Walter Golde, the accompanist, shared.

Mishel Piastro, Violinist

At his violin recital on Saturday evening, April 2, in Carnegie Hall, Mishel Piastro again demonstrated that he is an artist of exceptional ability. His finished playing on this occasion won the same esteem for him as at previous performances. Mr. Piastro presented a program somewhat out of the ordinary. He opened with Glazounoff's concerto in A minor, which he played with decided artistry. This was followed by a group containing the aria from the Goldmark concerto and "Improvisation" by Gustav Saenger, which latter number was redemanded.

Group III contained besides three transcriptions by the concert giver: "Allegroissimo," Scarlatti; "The Lonely Wanderer," Grieg; and "Minuet e l'antico," Seeböck; "Sparks," by Dont-Auer, and "Capriccio" waltz, Wieniawski. Of this group "The Lonely Wanderer" and "Minuet e l'antico" had to be repeated.

As a closing number he rendered with much brilliance Sarasate's "Carmen" fantasia. Josef Adler accompanied.

Max and Margarita Selinsky, Violinists

It was an interesting and musically program for two violins that Max and Margarita Mandelstam Selinsky presented at Aeolian Hall on Saturday evening, April 2. Such a recital is quite out of the ordinary and when two excellent artists, such as they are, present so novel a program, there is genuine musical worth represented. With Roger Deming at the piano they played the Moszkowski suite, the Sinding Serenade, op. 56, both of them familiar numbers of the two-violin repertory, and as a novelty for America, Paul Juon's "Silhouettes," op. 43, on Russian themes, effectively made sketches with delightful lights and shadows well brought out by the players. The final group, without piano, included a "Melancholie" and "Danse Caprice" by Hermann Zilcher, Spohr's "Larghetto," and to end with, an arrangement of the famous "Perpetuum Mobile" of Franz Ries, specially made for and dedicated to the Selinskys by the composer. The audience was small at the beginning but there were many late comers, and as the audience swelled in size it waxed, too, in enthusiasm.

APRIL 3

Josef Lhevinne, Pianist

What was originally announced as a two-piano recital by Mr. and Mrs. Josef Lhevinne at Carnegie Hall on

Saturday afternoon, April 3, turned out to be a solo recital by the latter, with a program which included the fifteen variations and fugue in E flat of Beethoven, the Weber-Tausig "Invitation to the Dance," three Rubinstein numbers and a group of Chopin—not to mention the encores. It is hard to find anything new to say about Mr. Lhevinne's playing. Its good qualities are nowhere better seen than in the Weber-Tausig number, where his extraordinary technic is employed in bringing out all the beauty there is in the music so unobtrusively that one does not notice the technic for itself. The Rubinstein etudes—rarely heard nowadays—were brilliantly done and in the Chopin group, the Barcarolle and the Fantasie Impromptu stood out. There was Mr. Lhevinne's usual large audience and all the wonted enthusiasm.

The Friends of Music: Marion Telva, George Meader, William Gustafson, Soloists; Chorus and Orchestra

At Aeolian Hall on Sunday afternoon, April 3, the last concert by the Friends of Music was given before a good sized audience. The entire afternoon was devoted to a program of Bach music. The program was a thoroughly enjoyable one and there is hardly a doubt but that the audience was composed of people especially interested in his compositions. Selections by the orchestra, Mr. Bodanzky conducting, were: concerto grosso in F for orchestra, the cantatas "Ah, Hapless Man" and "God's Time Is Best." It is needless to say the applause was tremendous as a result of his fine wielding of the baton. The chorus, which

(Continued on page 57.)

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A particularly well-chosen program, and an interesting soloist from New York, Estelle Liebling, combined to furnish an extremely satisfactory afternoon's musical diversion. Miss Liebling's name is one to command respect, coming from a family whose musical distinction is a matter of national recognition. Miss Liebling was given the cordial welcome which her position and attainments justify. In her two arias and in the group of songs, she displayed the art of the coloratura singer developed to a high degree of proficiency, as well as much artistic skill, and a most agreeable quality of voice.—*Cincinnati Commercial Tribune*.

The soloist of the day was Estelle Liebling, a dramatic soprano, whose voice is very appealing in the middle and upper registers, and approaches contralto quality in the lower compass. She displayed a great degree of dramatic temperament.—*Cincinnati Enquirer*.

Miss Estelle Liebling was much applauded for her two arias, and for her group of songs.—*Cincinnati Times Star*.

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O. F. M. C. Plans—Maitland with Woman's Club—
College of Music Concert—Conservatory of
Music Items—Musical Art and Matinee
Musical Gives Program—Notes

Cincinnati, Ohio, March 14, 1921.—The increasing popularity of the Cincinnati Symphony Orchestra is being shown in a practical way by the larger numbers who attend. The ninth concert of the symphony series for the present season was given on March 4 and 5 at Emery Auditorium, the program containing some very interesting numbers, among which were "Jour de Fete," by Vreula, and "Finlandia," by Sibelius. The opening number on the program was the "Coriolan" overture by Beethoven, which was played with feeling. The symphony given was that of Theo. Ysaye in F major, which was heard at the last May festival and which was repeated by request. It was given a sympathetic reading by the director, as was to have been expected.

Henri Scott was the soloist. His deep, rich voice, coupled with his dramatic and pleasing manner, made his numbers impressive. He sang an aria from Mozart's "Don Giovanni," the air of Cardinal Brogni from "La Juive," by Halevy, and the "Siege of Kazann" from "Boris Godounoff," by Moussorgsky. For an encore he sang the "Evening Star" from "Tannhäuser," Wagner.

The sixth popular concert was given on the afternoon of February 27, at Music Hall, when Director Eugene Ysaye was in his customary place. The audience was large, filled with enthusiasm, and enjoyed the performance, a more elaborate one than has been given on these occasions for some time. The principal number was the "New World" symphony, by Dvorák; it was delightfully rendered. Among other offerings were the entr'acte from "King Manfred," by Reinicke, and the legend for orchestra, "Zorahayda," by Svendsen. The soloist was a local singer, Charlotte Sandman, lyric soprano, who is com-

pleting her musical education under Minnie Tracey. She sang with good voice that shows larger possibilities, the aria "Thou Charming Bird," by David and the "Shadow Dance," from "Dinorah," by Meyerbeer.

One of the most enjoyable concerts thus far given of the popular series was presented by the orchestra on March 15 at Music Hall, under the direction of Eugene Ysaye. The program included the "Oberon" overture, by Weber; "Marche Militaire," by Schubert; "Scenes Pittoresques," by Massenet; scherzo from Mendelssohn's "Midsummer Night's Dream"; tone poem, "Exile," by Eugene Ysaye, closing with the "Merry Wives of Windsor" overture, by Nicolai. The outstanding feature of the concert was a duo concertant for two flutes and orchestra by Doppler. This was played by two members of the orchestra, George Gundersen-Soeller and Ewald Haun. It is not often that concert goers are permitted to hear a flute solo, and the announcement brought out a good number to enjoy the novelty. The participants were rewarded with well merited applause, which became so insistent that an encore was played with the harp as an accompaniment.

GLUCK-ZIMBALIST RECITAL.

A joint recital was given by Alma Gluck and Efreim Zimbalist at Music Hall, February 21. The audience was large and appreciative. Mme. Gluck has the happy faculty of being able to please her audience. Her songs were those that have a wide appeal. The response on the part of the audience was such as to prove its delight. Mr. Zimbalist's playing is marked by a care in the matter of technic and detail that is good to hear. His numbers included a concerto in A major by Mozart and the "Carmen" fantasy by Bizet-Sarasate.

BECK-SPIERING AT COLLEGE OF MUSIC CONCERT.

The third concert in the subscription series at the College of Music was given at the Odeon. The two principal participants were former students at the college who have won an enviable place in the musical world since their graduation from the college. They were Alma Beck, contralto, and Theodore Spiering, violinist. There were a number of pleasing compositions given by both and the concert was indeed a delightful one from an artistic point. The performance was much enjoyed and enabled the partici-

pants to give a favorable account of themselves on this occasion. The college will give an annual concert by its former students in order that practical proof can be given of just what progress has been made by those who have been educated there.

O. F. M. C. PLANS.

Plans are being made for the annual meeting of the Ohio Federation of Music Clubs to be held here on March 30, 31 and April 1, at the Hotel Sinton. The meeting will be under the auspices of the Woman's Musical Club of Cincinnati, which will act as hostess to the association. One feature that is attracting attention is the fact that prizes are offered which will amount to \$200.

MAITLAND WITH WOMAN'S CLUB.

The Cincinnati Woman's Club gave a delightful song recital several days ago, on which occasion Robert Maitland, baritone, was the principal figure. His program included the recitative and aria from Bach's "St. Matthew's Passion," four serious songs by Brahms, and a group of songs by R. Hahn. The program closed with "L'Attente," by Saint-Saëns. The entire program was much enjoyed.

VARIED PROGRAM AT BENEFIT CONCERT.

A concert for the benefit of the Blind Welfare Association of Ohio was given at the Odeon on March 10 by Joseph J. Settelmayer, who is widely known in musical circles here. The concert was varied and included both vocal and instrumental numbers. Those participating were Franklin Bens, Leo Stoffregen, Elfrida Lehrter, Vera Wright, Celeste Bradley, Emma Buenger, Dorothy Weis and Elizabeth Settelmayer.

CONSERVATORY OF MUSIC ITEMS.

A delightful concert was given recently at the Cincinnati Conservatory of Music by William Kraupner, Jean Ten Have and Karl Kirksmith in a chamber music program for piano, violin and cello. The concert was enjoyed by a large audience, for the participants enjoy an excellent reputation. The program was made up of interesting numbers including the sonata in C minor by Edward Grieg, for piano and violin; the Saint-Saëns trio in E minor for piano, violin and cello, both numbers being rendered in a pleasing and artistic manner.

Two-piano recitals are rare enough, but rarer still is a recital given by two such artists as Marguerite Melville Liszniewska and Jean Verd, who presented a program of unusual interest at the Cincinnati Conservatory of Music recently. The numbers, with the exception of Schumann, were examples of the modern French and Belgian schools. The interpretation of the music left nothing to be desired. There was an apparent sympathy of idea and interpretation, a fine sense of values and shading, a really remarkable ensemble. After the last number the artists, acquiescing to insistent applause, played an additional group.

SECOND MUSICAL ART SOCIETY CONCERT.

The Musical Art Society of Cincinnati gave the second concert of its sixth season at the Odeon. The organization is made up of a mixed body of voices, and under the direction of John J. Fehring has made notable progress. The principal number on the program was the "Paradise and the Peri," by Schumann, which was given in a manner that showed the character of training received by the singers. The part of the Peri was sung by Hazel Motz, and the solo quartet included Mabel Kountz, Rilla Egbers, George Mulhauser and William Fluke. Several other interesting numbers were given preceding the Schumann work. The organ accompaniments were played by Edward Fehring, and Thelma Copeland accompanied at the piano.

ARTHUR SHATTUCK WITH MATINEE MUSICAL.

The fourth concert of the season was given some days ago in the ballroom of the Hotel Gibson by the Matinee Musical Club, on which occasion there was present the

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"Noted artists have appeared in Dubuque again and again and have favorably impressed local audiences, but there is one artist who will never be forgotten by those who had the opportunity to hear her sing. The party in question is none other than Francesca Zarad, the superb soprano who appeared at the First Congregational Church Wednesday evening. To say she was wonderful would hardly describe her. She possesses a rich, high soprano voice, which, combined with a compelling personality, fairly fascinates her listeners. Madame Zarad does not merely sing—she throws herself into her song and lives the part, and, more than that, makes her audience live it also. To hear her sing is to be uplifted; while she is singing the sordid things of life vanish and you wonder how there could be such things as hate and envy and deceit in the world. When she stops you wake from your dream with a start and as you join in the enthusiastic applause you marvel at the power of the young singer, who brings out the good in your nature and makes you feel that living is more than worth the while.

Too much cannot be said about Madame Zarad; it would take a genius to adequately describe her art. But this much we can say, and Dubuquers who heard her sing will agree with us, that the musical world is indeed fortunate to have among its members a singer of Madame Zarad's calibre."

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largest audience that has thus far attended these events. The artist was Arthur Shattuck, pianist, whose ability was made clear to those who had the pleasure of hearing him. His numbers were performed in a way that left naught but a most delightful impression on his hearers. There were other numbers wherein some members of the club participated. These included Mary Conrey Thuman, Mrs. Joseph Ryan and Mrs. Raymond Shealor, all of whom sang a number of songs.

NOTES.

The Clifton Music Club gave an excellent program of modern music on March 1 at the home of Mrs. Dan W. McCarthy. Quite a number participated in the songs on this occasion, and there were violin and piano solos given as well.

A concert was given on February 22 on the new East High School organ by Charles Heinroth, organist of the Carnegie Institute, Pittsburgh. The program included the adagio from the C major toccata of Bach and the "Egyptian" suite of Stoughton. He was warmly applauded.

The College of Music has just been awarded a gift that will add materially to the space of the institution. In memory of her late husband, Frederick H. Alms, who was at one time president of the college, his widow, Eleanor C. Alms, will acquire the building adjoining the college on the north and present it to the institution. It amounts to about \$50,000. The new section will be remodeled and used for quarters for out-of-town students, library and more studio facilities. The funds for making the changes will also be provided by the donor. Last May, Mrs. Alms gave the college \$15,000 in the form of three scholarships in memory of her husband.

The first of a pair of concerts under the auspices of the Mothers of Democracy was given in Memorial Hall recently. The artists were Bernardo Oktansky, baritone; Lillian Pringle, cellist, and Florence Brinkman, pianist. The concert was much enjoyed.

Minnie Tracey gave an attractive program on February 25 at the Woman's Club, when she presented a number of musicians in what she called a "Scandinavian Afternoon," on which occasion she presented a scenario showing the home life in Sweden. She also talked on the music of Norway, Finland, Denmark and Sweden. The musical program was thoroughly enjoyed.

The sacred cantata, "Penitence, Pardon and Patience," by Maunder, was sung by the men and boy choirs of Grace Episcopal Church.

The Westwood Choral Club, assisted by the Community Center Orchestra of Westwood Community Center, gave a concert at the Westwood School Auditorium on February 27.

B. W. Foley, newly appointed voice teacher, and Adolf Hahn, the new teacher of violin at the College of Music, have begun their classes at the above institution.

Gordon Graham gave an organ recital at the Church of the Good Shepherd, Norwood, recently.

Dwight Anderson, a post graduate of the Cincinnati Conservatory of Music, and a pupil of Frederic Shailer Evans, gave a concert on February 25 in Recital Hall.

The fifth organ recital of the season by Charles Gray was held at St. Paul's Cathedral.

A concert was presented in the auditorium of Trinity M. E. Church by the Trinity Orchestra, of sixty-five pieces, under the direction of George R. Myers.

The Cincinnati Symphony Orchestra left on the evening of March 6 on its ninth tour of the current season. The orchestra goes to new territory, which includes Syracuse and Buffalo, N. Y.; Indiana, Pa.; Richmond, Va., and Washington, D. C. This will be the last tour of the present season by the orchestra.

Charles J. Young presented his junior and senior pupils in two programs recently at his residence in Clifton.

Frederick Shailer Evans presented his pupil, Leah Morris, in a piano recital at the Cincinnati Conservatory of Music on March 3.

Leo Thuis presented his advanced pupils in a vocal recital at Assembly Hall, Odd Fellows Temple, March 1.

John A. Hoffman presented Louis Johnen, baritone, in a song recital at the Cincinnati Conservatory of Music on March 8. He possesses a fine voice, and sings with much charm.

The Norwood Community Orchestra, under the direction of Harry H. Fetz, gave a concert at the Norwood City Hall Auditorium recently. He was assisted by Nellie M. Caddy, Ernest C. Daulton and reading numbers by pupils of Edna Baker.

Fritz Simmermann, lyric tenor, and Marcelle Grandville, Swiss soprano, assisted by Helen Hofer, Cincinnati soprano, gave a concert at the Odeon.

Lucile Wilkin, pianist, pupil of Marguerite Melville Liszniewska, gave a Schumann program at the Cincinnati Conservatory of Music a few evenings ago. Her playing was marked by excellent style.

Charles Gray, organist of St. Paul's Cathedral, has been elected a colleague of the American Guild of Organists.

The junior pupils of the organ department, under the direction of Lillian Arkell Rixford, at the College of Music, gave a recital recently.

The advanced pupils of the class of Hans Schroeder, teacher of voice at the College of Music, gave a recital at the Odeon on March 8.

Ruth Morris, a gifted young violin pupil of Adolf Hahn, of the College of Music, was among the soloists at the Matinee Musical recently.

W. W.

Godowsky Masterclass Scholarship

Widespread interest in the pianistic world is being evinced in the Godowsky Masterclass scholarship, which will be awarded, after a preliminary trial before three judges, June 8, and a definite decision two days later by Mr. Godowsky. The salient points regarded in the award will be technique, interpretation and musical understanding, with especial emphasis laid upon rhythmic control and perception of rhythmic subtleties. While the choice of piano works to be used in the scholarship contest is left to the individual player, it may not be amiss to suggest that every aspirant should be prepared with something from Bach. Certainly no pianist can neglect his Bach even temporarily and not suffer a general deterioration.

At a crucial moment for the young artist, if the great teacher appears to clear the vision, develop a keener ap-

preciative perception of well ordered beauty, create a correct sense of values, and uphold the dignity of intuition and faith in the finer issues of life, the world may well regard such a one as master in the business of living, as well as in the more limited field of any one part. Such a teacher is Godowsky. Well did Huneker name him the Brahms of the piano. His is the seeing eye, the sifting mind, the illuminating word, the authority of the scholar's background brought to bear with concentrated power upon his special art. There is no mere scratching the surface of showy virtuosity to tickle the ears of the groundlings permitted under such a teacher. The student finds speedily that his past hours of thorough practice, when his brain and fingers collaborated most perfectly, now contribute in full measure to the work in hand. Godowsky welcomes discussion of vital points of musical interest from the auditors in class as well as from the players, and is a charming and witty master of conversational "give and take," skillfully guiding the subject into related channels.

Since Godowsky is to make a concert tour of the Orient next year, the rare opportunity for intensive work under his guidance is one to make the most of. Therefore, enrollment is heavy from those preparing for the concert stage, who would build up repertory to exacting standards, from teachers desiring to broaden and deepen their methods and curricula, and from ambitious students who are capable of taking in mentally and following technically the precept and example of one of the greatest piano teachers of his time.

M. V. P. H.

Perfield Teachers' Pupils Enjoy Lesson with Mrs. Perfield

On Saturday afternoon fifteen boys and girls, ranging in age from six to twelve years, were treated to a music lesson with Effa Ellis Perfield. These were pupils of Sue Reed, Adele Southard and Marie A. Plate. The lesson inspired the pupils to write verses, compose melodies and improvise on the piano. Much interest was aroused in the spoken word, and a love for poetry was manifested. A demonstration of rhythmic dictation and harmonic feeling was given while the lesson closed with a contest in chord spelling and the singing of songs.

Zoe Park, contralto, sang a group of songs for children. "Got to Practise," by Carrie Jacobs-Bond, interested the wee folks. Mrs. Park sings with good tone, clear diction and ease, all of which delighted her listeners. Ruth Carlmark played her accompaniments charmingly.

Ruth Julian Kennard's Pupils in Recital

On Saturday morning, March 19, Ruth Julian Kennard presented fourteen students in an interesting program of piano music. Compositions by Gaynor, Oesten, Kroggmeen, Schytte, Heller, Mozart, Chopin and Beethoven were given, the students testifying to their musical and technical knowledge by their sureness of touch, fine shading, good pedaling and poise. The creative side as developed by the

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SASCHA

"Will soon be showing the people of Europe how

LARGE AUDIENCE

NEW YORK AMERICAN,
March 23, 1921.

SASCHA JACOBSEN WILL SOON BE SHOWING THE PEOPLE OF EUROPE HOW AN AMERICAN OF EXCLUSIVELY AMERICAN TRAINING CAN HANDLE THE VIOLIN. THAT IS WHY HE GAVE A FAREWELL RECITAL LAST NIGHT IN CARNEGIE HALL. IF YOUNG JACOBSEN PLAYS IN ENGLAND AND ON THE CONTINENT AS HE DID YESTERDAY HE PROBABLY WILL WIN THE APPRECIATION HE DESERVES. AND WHEN HE RETURNS TO HIS OWN COUNTRY WITH REPORTS OF FOREIGN TRIUMPHS SOME OF OUR ORCHESTRAL CONDUCTORS MAY BE INCLINED TO OFFER HIM THE HONORS WHICH THEY HAVE REPEATEDLY TENDERED TO MEN AND WOMEN OF FOREIGN BIRTH WHO ARE DECIDEDLY HIS INFERIORS.

THERE ARE FEW VIOLINISTS IN AMERICA WHO CAN DRAW SO BIG, SO VIBRANT, SO ELOQUENT A CANTILENA FROM THE STRINGS AS JACOBSEN DID ON THIS OCCASION IN D'AMBROSIO'S B MINOR CONCERTO, AND FEW WHO COMBINE AS HE DOES MUSICIANSHIP, INTELLIGENCE, ARTISTIC POISE AND TASTE WITH TECHNICAL SECURITY AND SKILL.

IT WOULD HAVE BEEN DIFFICULT TO IMPROVE ON HIS PERFORMANCE OF MOZART'S SONATA IN E FLAT. AND HE RENDERED THE GROUP OF PIECES THAT FOLLOWED THE D'AMBROSIO CONCERTO, WITH RHYTHMICAL VERVE, WITH GRACE, WITH DASH, ALWAYS REMAINING ABSOLUTELY TRUE TO THE PITCH.

WORLD,
Wednesday, March 23, 1921.

MR. JACOBSEN AGAIN DEMONSTRATED THE PURITY AND STRENGTH OF TONE AND THE FACILITY WHICH HAVE BROUGHT HIM SO NOTABLE A FOLLOWING.

IN THE D'AMBROSIO "CONCERTO IN B MINOR" HE SHOWED HIMSELF NOT ALONE THE ACCOMPLISHED TECHNICIAN BUT SOMETHING OF THE VIRTUOSO AS WELL.

A "PRELUDE" OF RICHARD STRAUSS AND THE "HUNGARIAN DANCE IN D MINOR," BY BRAHMS-JOACHIM, WERE BRILLIANTLY DELIVERED.

THE SUN,
Wednesday, March 23, 1921.

MR. JACOBSEN PLAYED AS SMOOTHLY AND PERSUASIVELY AS HE HAS ALWAYS PLAYED, AND WITH AS WARM A TONE.

THE NEW YORK HERALD,
Wednesday, March 23, 1921.

ONLY WORDS OF PRAISE ARE NECESSARY IN COMMENT ON HIS PERFORMANCE. SHOWING FREEDOM AND ABANDON, IT CONTAINED ALSO THE PLAYER'S ACCUSTOMED BEAUTY OF TONE, EXCELLENT INTONATION AND FINE COMMAND OF TECHNIC AND STYLE. FOLLOWING A BEAUTIFUL DELIVERY OF THE MOZART SONATA, HE RECEIVED WARM APPLAUSE. AN AMERICAN ARTIST ENTIRELY TRAINED IN HIS OWN COUNTRY, HE SOME TIME AGO TOOK HIS PLACE AMONG



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—Max Smith, in *New York American*.

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TONE, INTELLIGENCE AND UN-
DERSTANDING.

THE EVENING TELEGRAM,
Wednesday, March 23, 1921.

ALL OF THE EXCELLENT QUALITIES OF MUSICIANSHIP AND TECHNIQUE WHICH HAVE CHARACTERIZED HIS PLAYING ON OTHER OCCASIONS WERE NOTED IN A PROGRAMME WHICH CONTAINED MOZART'S E FLAT SONATA, D'AMBROSIO'S CONCERTO IN B MINOR AND SEVERAL SHORT WORKS.

THE BROOKLYN DAILY EAGLE,
Wednesday, March 23, 1921.

SASCHA JACOBSEN WILL NOT PLAY AGAIN IN AMERICA FOR NEARLY TWO YEARS, BUT THOSE WHO HEARD HIS FAREWELL IN CARNEGIE HALL LAST EVENING WILL LONG CHERISH THE MEMORY OF AS GOOD VIOLIN PLAYING AS HAS BEEN VOUCHSAFED THIS WINTER. THE YOUNG AMERICAN VIOLINIST HAS HAD NO EASY ROAD; BEING AN AMERICAN WAS A HANDICAP, IN THE FACE OF THE INVASION BY ALL RUSSIA. YET HOW MANY OF THESE YOUNG MEN FROM KIEV AND ODESSA MIGHT MATCH THE SOUND MUSICIANSHIP WHICH ILLUMINATED LAST EVENING'S READING OF MOZART'S E-FLAT SONATA, THE BRILLIANCY OF TECHNICAL SKILL DISPLAYED IN THE SHORTER PIECES ON MR. JACOBSEN'S PROGRAM? HOW MANY OF THEM CAN PRODUCE TONE OF LIKE CHARM? THERE WILL BE RICH WELCOME FOR THIS YOUNG MAN WHEN HE DOES RETURN; OF THAT NO DOUBT MAY EXIST.

NEW YORK TRIBUNE,
Wednesday, March 23, 1921.

HIS SINCERITY, FACILE TECHNIQUE AND GOOD TONE WERE DISPLAYED TO ADVANTAGE IN A PROGRAM ON WHICH THE MOST IMPOSING NUMBERS WERE THE MOZART E FLAT SONATA AND THE MORE SPECTACULAR CONCERTO IN B MINOR, BY D'AMBROSIO.

THE EVENING MAIL,
Wednesday, March 23, 1921.

MR. JACOBSEN BROUGHT A FINE SCHOLARLY READING TO THE MOZART SONATA.

WARMTH OF TONE MADE THE D'AMBROSIO B MINOR CONCERTO A PERFORMANCE OF ELOQUENT TENDERNESS.

PERHAPS NO PUBLIC PERFORMER QUITE RELISHES BEING CALLED AN EXCELLENT ARTIST, AND YET SASCHA JACOBSEN IS JUST THAT, WITH A GOOD TECHNIQUE, A BROAD

THE NEW YORK TIMES,
Wednesday, March 23, 1921.

THERE WAS A LARGE AUDIENCE TO BID MR. JACOBSEN GODSPEED, AND GENEROUS APPLAUSE FOR HIS PLAYING, MARKED BY SINGULAR CLARITY OF TONE, MUSICAL FEELING AND APPRECIATION OF STYLE.



L CONCERTS, Inc.

President

New York City

Swedish Ballet Invades Paris

Performance a Success and Reengagement Follows—Three Violin Recitals and a New Vocal Star Attract Attention

Paris, February 26, 1921.—The passing of the Swedish ballet, three unusual violin recitals, and the appearance of a new vocal star—these were the noteworthy features of the musical week in Paris.

The work of the Swedish ballet has been well above mediocrity, its repertory attractive, and its choreographic productions merited more than a passing glance. But notwithstanding the general excellence of their performance, the Swedish organization did not meet with the unqualified success its friends had anticipated. Following on the heels of the Russians they were not so fortunate as it would have been had it preceded them. Paris was ballet-sated. The elements which might have saved them from the general apathy was missing. This element was the sensational. Yet the ballet made many friends, and its success resulted in a return engagement in the spring.

Its principal successes were the "Night of St. John," "Il Grecco" and "Iberia," the repertory also including "Foolish Virgins," "At the Tomb of Couperin," "Divertissement," "Toy Box" and "Dervishes."

MME. DAVIDOFF A NEW STAR.

In Maria Davidoff, Paris proclaimed the arrival of a new vocal star. The modest posters announcing her concert gave no hint of the pleasant surprise in store. The first two songs of Borodine were ample evidence that we were in the presence of a real artist, with a rich mezzo voice which can give every desired inflection in response to the dictates of a superior musical nature. Moussorgsky's

"Mushrooms" were delicious. Taking for granted vocal suppleness and power, the diamond proof of a great singer's interpretative ability is the sense (or the lack of a sense) of humor. The proper expression of humor in song requires perfect vocal command.

Such singers as Mme. Davidoff possess this necessary vocal control, making it possible to hear a legitimate interpretation of humor in song, occasionally without fear of art being dragged down to the level of vaudeville. In the same authoritative spirit was the heroic grimace of Moussorgsky's "Chef d'armée" made vivid. The vocal climax of the group was the same composer's "Hopak." After hearing this number recently at the hands of Russian singers hailing from points all the way from the Black Sea to the Gulf of Finland (voiceless and otherwise) it is no mean satisfaction to bear witness to the artistic triumph earned by Mme. Davidoff after this song. Her interpretation, while intensely dramatic, was vocal always—as distinguished from the frequently heard dramatic "bellowing" and "calling the cows" to which some vocalists find it advisable to resort.

Frederic Lamond, Mme. Davidoff's co-artist, played Chopin's G minor nocturne in conformity with its accepted style and dynamically well balanced. The public found occasion to applaud this artist most enthusiastically of all after a stirring performance of Chopin's A flat major polonaise. Mr. Lamond's greatest artistic height during the concert. Mr. Lamond's Beethoven was intrinsically academic. Contemporaries of the great Beethoven all commented upon the sudden pianissimos; and the genial, unexpected touches of shading in the playing of the greatest of all composers. This conception of Beethoven's style was adopted consecutively by Liszt, Rubinstein, and, in our time, by Eugene d'Albert and Ignaz Paderewski. If the academic manner of Beethoven playing bears comparison with the living (because infinitely shaded) interpretations of the pianistically inspired, then one must cease to care for Beethoven. Mr. Lamond intrepidly played the Brahms B minor capriccio in defiance of the supposed French abhorrence of the great German. Whether or not due to the largely foreign attendance, the pianist was as vigorously applauded in this number as in the remainder of his program.

Two "Oriental Romances" by Glazounoff and Rimsky-Korsakoff each found an ideal interpreter in Mme. Davidoff. "Perce-neige" ("Snowflower") had to be repeated before the singer was allowed to continue her program; and Wassilinsko's "Incantation" was sung exuberantly. It was a heroic close to the vocal program. Mme. Davidoff's success was enormous.

HEIFETZ'S PROGRAMS QUESTIONED.

The first to open fire in the violinistic battle of the week was Jascha Heifetz, and, in continuation of the metaphor, some of his salvos were said to do heavy damage in "enemy" quarters. Be that as it may, it will be seen that

there were some very heavy answering volleys on the two days following. In fact the anticipation of these aforesaid answering volleys no doubt had something to do with the sudden changes in Heifetz's program. The program of this young stylistic Apollo raised a discussion in the critic's columns of the Paris papers (it is known that it must be a matter of life and death to receive a condescending mention in the Paris papers), which may be summarized with a question mark. To demonstrate that his serious musicianship could not be questioned, instead of playing the Bach "Aria," Heifetz played two minuets, the loured and prelude from the sixth sonata. Thus Parisians had an opportunity of hearing Bach sonatas played by Heifetz, Enesco and Hubermann in turn. As the aforesaid Parisian is keen in reconnoitering in the choice of his favorite, comparisons, though odious, were quite the rage this week. The various "votes" will not be published here, as these columns are nominally only a record of concerts. To return to Heifetz, overfilled Gaveau Hall showed its appreciation of this young violinist's pure yet naive style in playing Bach. His supreme ease in taking chords and skips caused many of the oldtimers to gasp, for Bach sonatas are still the hardest nuts to crack. Heifetz acquitted himself of his task marvelously. The Saint-Saens sonata received equally commendable treatment. After the usual group of small numbers Heifetz arrived at the "grand pièce de resistance," Paganini's "I Palpiti." People sat back in their seats—that is, those who had seats; for there were several hundred standees. In this category Heifetz stands alone in the transcendental ease and purity of his performance. That folks raved after hearing his trills and double stops in harmonics goes without saying.

ENESCO PLAYS BACH.

The Georges Enesco recital also filled Gaveau Hall the next evening as it was given for the benefit of the Gringer movement (prevention of tuberculosis among children). Enesco has not been concertizing much since his pre-war tournees. In such of his old war horses as the Cartier "Chasse" the difference was felt. But in musicianship, Enesco stands firm as Gibraltar. Violinists who can impart to Bach such intimacy and attractive personality—indeed, all the thousand little nothings which have a world of importance—such violinists are so rare that they can easily be counted upon the fingers of one hand. At the close of the A minor sonata the audience recalled Mr. Enesco until everybody was tired. The same procedure followed his playing of the Chausson "Poème," and finally the work was repeated. It was in the last numbers of the program that Mr. Enesco did not seem to possess his full former degree of brilliancy. This artist's appearances are rare, as he is inclined to shun public playing, devoting his time to composition and teaching.

AND SO DOES HUBERMANN.

A more enthusiastic audience could hardly be imagined than that which greeted Bronislaus Hubermann, the stormiest personality of the week's violin trinity. One of his hearers—professor at the Conservatoire, and himself a violinist of no mean caliber—was heard to remark, "Of all the violinists I have ever heard, I never saw anyone do the things Hubermann can do." This comment referred to Hubermann's impetuous virtuosity in the "Campanella" of Paganini. Like the violinist himself, Hubermann's public is temperamental and intense (though in the case of his admirers the simile is applicable only to the applause). Mr. Hubermann is a great virtuoso. Especially in the "storm and stress" repertory he is famous for his audaciousness—for his impetuosity of style and technic. Nevertheless he is noted as a great Bach player. The A minor Bach sonata for violin alone was interpreted broadly, with a majestic sweep (bodily accentuations being less majestic). There is nothing "dead" about Hubermann's Bach, and truly this may be said about the violinist in everything he does on the concert platform. The audience remained long to applaud him. H. E.

IN WESTERN GERMANY

Orchestral Novelties at Cologne—Frankfurt Does Not Like New Oscar Strauss Operetta

Cologne, March 1, 1921.—The orchestral concerts of the Municipal Orchestra taking place regularly at the quaint and ancient "Gürzenich" under the leadership of Professor Abendroth, continue to be the center of Cologne's concert life. A notable quantity of new music was given at these concerts in recent weeks. Thus an overture entitled "Carneval," by Professor Hauser of the Cologne Conservatory was heard as well as a pastoral suite for a small orchestra, "Rustic Scene," by Hermann Unger, which, having won a prize, was first performed at last summer's convention of German Musicians in Weimar. A symphony by Franz Schmidt, of Vienna, composer of the successful opera "Notre Dame," had its first performance at one of the recent concerts.

We also heard a serenade for a small orchestra (following the present desire for the simplification of German music) written by Dr. Ernst Munsemüller, who fell in the war, and in whose honor the Cologne Tonkünstlerverein held a commemorative celebration. Other young composers who gained a hearing through the efforts of this society are August Reuss and Heinrich K. Schmidt. H. V.

Frankfurt, March 1, 1921.—A recent production of our opera house (though not one that will remain indelible in its artistic annals) is the first performance of Oskar Straus' "The Last Waltz." It is, of course, an operetta, but for the cast it was necessary to draw upon the forces of "grand" opera. The composer, originally especially talented for lighter music, has not generally found his best ideas here, and where he has found them they are wasted on a miserably dull libretto. Notwithstanding, he avoids banalities and maintains the level of the modern Viennese operetta of the better class. H. L.

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Miss Waterman appeared with symphony orchestra, playing the Brahms concerto, and gave her own recital in Carnegie Hall, March 18th, 1921.

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Jean Barondess in Opera

Jean Barondess, opera singer. What about her? Lots! Born near Odessa, Russia, coming to New York with her father, the well known Labor leader, and educated in the public schools and New York University (where she won the degree LL.B.), Miss Barondess is an American in



Jean Barondess as Mimi and Riccardo Stracciari as Marcello in "Bohème."

sentiment, ideals and personality. She inherited the love of music from her father, who is a capable singer and was appointed commissioner of education by Mayor Gaynor and subsequently reappointed by Mitchell. In Wadley High School she heard Wagner lectures and gained knowledge of considerable music through the pianola. At that time she sang alto. Soon an unusual soprano voice developed and in her own Brooklyn home, during the anti-Czarist days, her voice was heard by many eminent political lights, among them Jacob Gordin and Kuropatkin.

"I owe all I know to Mr. Samoiloff," said Miss Barondess, for it was this master of singing who developed her voice. A recital at Aeolian Hall last year brought her many praises. Fifteen of her songs sung on that occasion were translated into English by her and published in the book of words, for Miss Barondess is a linguist as well as singer. An offer to tour with the Zuro Opera company in Porto Rico and San Domingo gave her excellent experience. While in Havana on a later tour with the Arango Opera company, Caruso attended a performance, entering during the opening act. He was apparently much pleased with Barondess' singing and applauded her vigorously. Besanzoni and Mardones were there at the same time, and the first effect of this appearance was an offer to join the Bracale company. She sang Mimi in "Bohème" no less

FRANCE OPENS SUMMER SCHOOL FOR AMERICAN MUSICIANS

Announcement has just been received of the opening of the Summer School of Fontainebleau, recently founded by the French Ministry of Beaux-Arts. The president of the American Committee, Mrs. George Montgomery Tuttle, is in her office daily to receive and consider applications of students wishing to enter. The office is at 121 East Fifty-eighth street, New York, in the Branch Public Library, third floor. The course of study to be covered is similar to that of the Conservatory of Paris, and will be directed by the same teachers. The course will begin on June 25 and end on September 25. The students will be housed in the Palace of Fontainebleau. Students will be transported to France by the Compagnie Generale Transatlantique at a reduced rate of twenty-five per cent. The following staff of teachers is announced: Piano—Isidor Philipp; violin—Lucien Capet; cello—Andre Hekking; organ—Charles M. Widor; singing—M. Hettich, Mme. Ritter Ciampi, and Camille Decreus; harp—M. Grandjany and Mme. Henri Casadesus; conducting—Francis Casadesus; chamber and orchestral music—Paul Vidal; ancient instruments—Henri Casadesus; harmony—Mlle. Nadia Boulanger; musical composition, fugue, counterpoint—Paul Vidal; history of music—Maurice Lena, Jacques Pillois, Mr. Spalding, Mr. Landormy.

The list of patrons in Paris includes: the Ambassador of the United States and Mrs. Hugh Wallace, Comtesse de Behague, Camille Bellaigue, Mrs. Edmund Dollfus, Mrs. Michel Ephrussi, M. Anatole France, Marquise de Ganay, Jean Gounod, M. E. Grosclaude, Mr. Walter Gay, Mrs. Walter Gay, M. Herbet, Mme. Herbet, Mrs. Henri Hottinguer, Mrs. Kinen, Charles Leandre, Comtesse Andre de Limur, Mme. Massenet, M. Gaston Menier, Countess Louis de Montesquiou-Fezensac, Princess Poniatowska, Mrs. Ridgway, Mrs. Maurice Saint, Eugene Schneider, Mrs. V. R. Thayer, M. Toulmyn, and Mme. Toulmyn. The Fontainebleau committee is composed of: Mrs. George Montgomery Tuttle, president; Walter Damrosch, vice-president; Mrs. William T. Carrington, Mrs. Walter Damrosch, Blair Fairchild, Mr. and Mrs. Harry Harkness Flagler, Mrs. John Henry Hammond, Ernest Peixotto, Francis Rogers, Mrs. J. West Roosevelt, and Ernest Schelling. This school is endorsed by Otto Kahn, Ossip Gabrilowitsch, Leopold Stokowski, David Stanley Smith of Yale University, and many distinguished French and American musicians.

The general director is Charles Marie Widor. The director is Francis Casadesus. The French honorary committee is made up of M. Léon Berard, Minister of Public Instruction and Fine-Arts; M. Camille Saint-Saëns, Director of the Beaux-Arts; M. Henri Rabaud, Director of the Paris Conservatoire; René Baton, Gustave Charpentier, Camille Chevillard, Theodore Dubois, Gabriel Fauré, Philippe Gaubert, Vincent d'Indy, and André Messager.

The fee for tuition is sixty-seven dollars per month with lessons every day. Board and lodging will total about seventy-five dollars per month.

than nine times in the short Havana season. Following this she went to Peru, where she appeared in a dozen different operas, her roles being those of the lyric soprano in the operas of "Cavalleria Rusticana," "Aida," "Faust," "Pagliacci," "Otello," "Carmen," "Trovatore," "La Forza del Destino," "Bohème," "Tales of Hoffmann," "Ballo in Maschera," "Tosca," and she is now at work on "Madame Butterfly." In Havana, the soprano being ill, she was called on three days' notice to sing "La Forza," and threw herself into the task with such vigor that she made an immense success with it.

Miss Barondess believes in preparedness, has attended operatic performances all her life, learned traditions, stage deportment, etc., and finds that common sense and forgetting one's self brings success as an opera singer. The high emotionalism of Santuzza, the pathetic part of Butterfly, all appeal to her tremendously. She believes in living the part, and because of this she holds her audience. Opera with her is self expression. "I live and die my part," she says.

A trip to Peru with the Bracale company formed her last momentous experience, for there she sang with eminent artists, such as Stracciari and others. She won great success in Peru, as has been noted in reprints of newspaper phrases in the MUSICAL COURIER.

Jean Barondess in these Spanish-American countries was also known as "Gina," "Juanita" and "La Barondess." When in Porto Rico a newspaper reporter called to learn more about her, but when he found she had never been kidnapped, lost any jewels, or been co-respondent in a divorce case, he said, "What in the world is there to write about you?" Nevertheless, the papers had reason to write much about her and her success. Miss Barondess plans for next season are somewhat nebulous, but they include appearances in the Hippodrome with Ysaye or other notable artists, under the Hurok-Strok management, as well as in opera and recitals.

Vivacious, full of life and animation, enterprising and vigorous, these qualities are bound to bring her a high pinnacle of fame. All notices speak of her handsome personality and winning manner, all of which are God-given gifts.

Namara Also Present When Mengelberg Sails

Willem Mengelberg, the Dutch conductor who has been directing the National Symphony Orchestra, recently sailed for Holland on the S.S. Nieuw Amsterdam after receiving a riotous farewell from a host of friends and admirers, including many notables in the world of society and music, not the least among whom was Marguerite Namara, who recently sang so successfully under his baton at one of the concerts.

In a recent interview granted the papers, Namara expressed her praise of the American orchestras, and she has sung with most of them and is a great favorite in this role for many very evident reasons. But she dwelt in particular on the high efficiency that the National Symphony had achieved since Mengelberg was induced to come from Holland to take charge.

Now it is reported that, in addition to the engagements Namara will fill in London and Paris, arrangements have been completed for her to appear as soloist at one of the gala concerts at Scheveningen that Mr. Mengelberg will conduct this summer.

Artur Schnabel Coming to America

Artur Schnabel, famous Austrian pianist, who is ranked as one of the foremost interpreters of Beethoven and Brahms, will make his American debut next season, when he comes for a three months' concert tour under the exclusive direction of the S. Hurok's Musical Bureau.

Mr. Schnabel was born in Galicia about thirty-nine years ago. He revealed unusual talent at an early age. At five he was accepted by the distinguished pedagogue, Leschetizky and at ten he had so thoroughly mastered his instrument that Leschetizky permitted him to appear in public concert. His artistic career from that time has been a steady and consistent growth. He appears annually with the leading symphony orchestras of Belgium, Germany, Austria and Scandinavia, besides answering "guest calls" from orchestras in Italy, France and England. His recitals each season are a regular and prominent feature of the musical life of the leading cities on the Continent.

Althouse Scores Success in Tampa

Tampa, Fla., March 25, 1921.—Paul Althouse was heard in concert in Tampa, March 24, and the enthusiastic response from the audience throughout the entire program was sincere and genuine. His program showed variety and balance. In addition to a fine interpretation of "Ce-

leste Aida," he sang a group of charming French songs and two groups in English, which showed to advantage the flexibility, resonance, and power of his beautiful tenor voice. Mr. Althouse was most gracious in responding to insistent demands for encores.

Rudolph Gruen, in a fine rendition of a group of piano numbers as well as in his accompaniments, shared the honors of the evening. This was the sixth artist concert in an excellent series presented by S. Ernest Philpit. K. D.

Phoebe Crosby for Springfield Festival

Phoebe Crosby has been engaged to sing the soprano solos in the production of "The Children's Crusade," which is to be given on May 20 in connection with the spring festival at Springfield, Mass. Miss Crosby's excellent vocal gifts and marked personal charm help to make her an artist much sought after.



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Norman Jollif, who appeared with the Mendelssohn Club, sang with fine style, and artistically interpreted his part of the program. His baritone voice is resonant and full and he has complete control of it. He was a great success, and the audience recalled him many times. He is one of the best soloists the club has had since I assumed the conductorship.

(Signed) N. LINDSAY NORDEN
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Chicago Musicians Vigorously Oppose Music Teachers' New Tax Scheme

Even Though the Prohibition Laws Have Meant a Tremendous Financial Loss to the City, Music Teachers Believe That to Tax Them Is Unfair—Detroit Orchestra Visits Windy City—Huge Throng Hears Galli-Curci

Chicago, Ill., April 2, 1921.—"The city of Chicago needs money and needs it badly," Dr. Godfried Koehler, of the Commission of Revenue, said this to the musicians assembled in the Commission Chambers of the City Hall last Wednesday morning, March 30. Dr. Koehler stated that he and his able assistants were sitting up nights to think of new schemes by which the \$7,000,000 lost in saloon licenses may be made up.

It is known to this writer that many professions have lately been compelled to be licensed. A manicurist told us the other day that she had to go to the City Hall to get her license and objected as she stated her rent had been considerably raised and she would have to manicure many hands to pay for the license, but she took it. The musicians, however, do not think they should be licensed. They so told the chairman of the committee and they said that the \$7,000,000 lost in saloon licenses could be made up by licensing "jazz" teachers, moving picture musicians, saxophone professors and masters of the ukelele.

A tentative bill has already been drawn up with thoughts to tax the music instructor by means of a license, but the teachers do not want to be licensed. They so told the chairman and his able assistants. They objected to the bill which they said must have been written by a person not conversant with things musical. If memory serves right, it seems to state in the bill that music teachers and musicians would have to pay a tax of \$35 a year, or 10 cents a day—some days probably not being included in the tax. Music teachers are generally musicians, while all musicians are not music teachers. The profession was well represented by heads of schools and members of the profession who hold important positions in the musical field, such as Anne Faulkner Oberndorfer, chairman of music for the Women's Clubs of America; Ora Lightner Frost, her able assistant; Osbourne MacConathy, of the Northwestern University; Dr. McLane; Henriette Weber, critic and lecturer; Louis St. John Westervelt; Rossiter and Mrs. Cole. The schools were represented by Felix Borowski, president of the Chicago Musical College; John J. Hattstaedt, of the American Conservatory; Ruth M. Burton, of the Mary Wood Chase School; Mr. Feeley, of the Columbia School, and Dr. Carver Williams, of the Cosmopolitan. Most of the above named musicians took a good shot at the bill and Mrs. Oberndorfer hit the bull's

eye when she arose and objected vehemently to the drafting of the bill as well as the tax itself, stating that behind her stood the thousands of women's clubs of the country. This line of talk jarred somewhat the chairman and his able assistants, as it was reported that at the close of the meeting they approached her stating: "Mayor Thompson was in no way responsible for the drafting of the bill nor was he in favor or prejudiced to it and as a matter of fact he knew nothing about it, but that money had to be collected to make up for the loss in the revenue of the city by the closing of saloons." Among the musical fraternity it is believed that the bill could not hold water as it stands, but even if rewritten it is doubtful if it would pass. Probably it will find its place in a pigeon hole if there is a chance to tax other professions. However, at the asking of Mr. Feeley, who suggested John J. Hattstaedt as chairman of a committee to be appointed by him, to devise the best way to help the city's finances without detriment to the standards of the music profession, he accepted the appointment and he in turn will choose prominent musicians whose names will be announced later.

As educators, music teachers cannot be taxed; thus the point is, are music teachers educators, or are they not? If they are, the city of Chicago cannot ask a tax; on the other hand, if other professions are taxed, why should not the musical fraternity oblige the city of Chicago by contributing to reduce its indebtedness.

DETROIT ORCHESTRA IN CHICAGO.

That splendid organization, the Detroit Symphony Orchestra, under the leadership of its conductor, Ossip Gabrilowitch, was heard at Orchestra Hall on Sunday afternoon, March 27, and all those present had a joyful Easter afternoon, as not only were they delighted by the superb reading and brilliant execution given each composition, but they also were treated with glorious piano playing by Mr. Gabrilowitch. The whole Russian program was presented superbly, the only blemish being the indifference of a certain part of the public which did not turn out en masse to fill Orchestra Hall. Those who were present showed their gratitude to the orchestra and the conductor-pianist, and those who were absent missed one of the best treats of the present musical season.

THRONG HEARS GALLI-CURCI.

A throng which taxed the vast resources of the Auditorium was on hand Easter Sunday afternoon to hear Galli-Curci in song recital. The golden-throated songstress charmed her admirers anew in a program which included Pergolesi's "Nina"; "Chi vuol la zingarella," by Paisiello; "Comme au trefois," from Bizet's "Pearl Fishers"; Bishop's "Echo Song," Debussy's "Nuit d'été," Fourdrain's "Promenade a Mule," Fontenailles' "Roses d'hiver," the polonaise from Bellini's "Puritani," Treharne's "A Widow Bird Sat Mourning," Homer Samuels' "My Shadow," Beecher's "How Do I Love Thee" and Mozart-Adam's "Theme and Variations." Needless to add she was bountifully showered with plaudits and she graciously acknowledged them with many extra numbers to the great delight of her many worshippers. Homer Samuels at the piano and Manuel Berenguer, flutist, were her worthy assistants.

CLARA CLEMENS IN RECITAL.

Clara Clemens, well known wife of Ossip Gabrilowitch, the celebrated pianist and conductor, and daughter of an illustrious father, Mark Twain, gave a song recital at Kimball Hall under the management of F. Wight Neumann. The program consisted solely of compositions by Brahms. Mme. Clemens was not a newcomer having appeared previously in Chicago at one of the Kinsolving morning musicales, and judging from the size of the house she counts in this locality numerous friends.

WALLER WITH "BEGGAR'S OPERA."

"The Beggar's Opera," a tuneful and humorous piece by Mr. Gay, gave opportunity to judge the merits of Frank Waller as a conductor, and he made each opportunity count, directing a mediocre orchestra with much precision and enthusiasm, thus making the music sparkle with good humor. Mr. Waller's debut in Chicago with the stick was

an object of much praise from the dailies as well as from his friends and others who heard the opera during its three weeks' stay in Chicago. It was too bad that the Shuberts decided to make the opera's stay of such short duration in this locality, as though it had a poor start, the receipts toward the end of the engagement were so encouraging as to preclude a prolongation. While in Chicago Mr. Waller was very much feted by musicians. Theodora Sturkow-Ryder gave in his honor a tea in her studios in the Cable Building, at which her many friends had an opportunity to meet Mr. Waller and other members of the "Beggar's Opera." This tea took place on Tuesday afternoon, March 20. Speaking about Mr. Waller, it may be well to state that he is hard at work on a biblical musical tragedy entitled "Jezebel," for which he is writing an overture, several dances and songs. The composition is scored for a string quartet, celesta, harp, flute and oboe.

E. ROBERT SCHMITZ TO HOLD MASTER CLASSES.

The Chicago Symphony Orchestra program last week devoted a page to the coming of E. Robert Schmitz, the eminent French pianist, who is to open summer master classes in Suite 406 Fine Arts Building, June 27 to July 30. This enterprise is independent of any school or conservatory and will embrace classes in the study of technique and tone production as well as the study of interpretation and a special series of lecture recitals open to the public.

As an artistic associate of D'Indy, Dukas and Debussy and other composers of the modern French school, he became intimately familiar with the traditions, the technique and the tonalities of the new school singularly rich in poetic coloring and dramatic tonalities. Inasmuch as old musical forms do not serve the modern musician for adequacies of expression, it led to the development of a new and delicately tempered technique to give it the brilliancy and beauty that horizons its sweeping range.

During the past season E. Robert Schmitz has been no less than a dozen times soloist with the symphony orchestras of Boston, New York and Philadelphia, and has enjoyed an unusually busy concert season as far reaching artistically as it has been geographically. To have a seasoned and first class artist in the height of his prime give the secrets of his success to pupils is rather unusual; but this seems to be a characteristic of the French virtuoso.

RENE DEVRIES.

Where Is Zinovieff?

Leone Zinovieff, a Russian tenor who sang in various companies in and about New York during the war, returned to Milan several months ago and trace of him now seems to be lost, as letters sent to his address there are returned as undeliverable. If any reader knows of his whereabouts, the MUSICAL COURIER would be glad to be informed.

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"ONE BECOMES A FATALIST AND A PHILOSOPHER IN A BATTLE PLANE," SAYS ERNEST SCHELLING

Back from the War, the Distinguished Pianist Is Returning to the Concert Stage with Renewed Energy—Three Years' Experiences in the War Regions of Europe Have Meant Much to Him, He Says—Would Not Have Missed It for the World—Will Exclude Ultra-Modern Music from His Concert Programs

AFTER four years, three of which were devoted to military activity, Ernest Schelling is returning to the concert stage. He will tour America next season under the management of Daniel Mayer, and he expresses himself as being exhilarated at the thought of once more getting behind, or before, the footlights.

"I have been warned," said Mr. Schelling, "that it is even harder for a pianist than a prizefighter to 'come back,' but that is not worrying me any. After all, four years is not a lifetime, and I've been doing things all the time that tend to keep one alive. Well, rather! There's nothing like getting into a uniform to stiffen one's backbone."

"Uniform? That's so. I remember that you were in the service. I would have thought you were over age?"

"So I was—over age. Not so very much, though. And the U. S. Government had the goodness to overlook it, for which I am eternally grateful. I was also lacking entirely in military training, but I got in, somehow, and it was an

experience I wouldn't have missed for the world, quite apart from the pleasure and satisfaction it gave me to serve my country even in a small way. Of course what I did was nothing compared with what the boys did who were in the trenches and on the firing line, but I did what I could. I was only demobilized last summer."

"Just what line of occupation did they find for you?"

"Well, I volunteered the day we went to war for any work; was sent to Washington, had some training at Fort Myer, and finally found myself Assistant Military Attaché in Berne. You don't know what that means? No. Neither did I, and I would never have supposed that part of my duties would be testing gas masks (and, incidentally, getting gassed), driving automobiles (and, incidentally, getting smashed up), going up in airplanes, taking care of released prisoners.

"But that was all part of the game, and I want to say that there is nothing like being forced to perform any duties to which one may be called for the sake of an ideal, to give one an objective point of view, to make one realize what atoms we all were in this gigantic cataclysm. One becomes a fatalist and a philosopher in a battle plane. Military training makes one realize the importance of everyone doing his little best, fitting in his one or two small pieces to help make the pattern of the great mosaic of life.

"I am a believer in patriotism along national lines, and that the privileges of citizenship enjoyed by the individual should mean a willingness to make the sacrifice gladly and proudly when the call comes to uphold the principles so splendidly outlined for all Americans in our constitution.

"I don't see how one can be any more international about one's country than about one's wife.

"I respect all those who served with conviction whether they served with or against me. I look back with joy upon my association with the men of our army. They are a fine lot and have a splendid esprit de corps. I consider it a great privilege to have been able to serve my country even in a very small way."

"Then you don't feel as some do about the German composers who signed that famous round robin, Richard Strauss and the rest?"

"I do not think that Richard Strauss signed it at all, and I know that many of the others signed it under a misapprehension as to the facts of the case. When they claimed disbelief in the outrages that were being perpetrated at the front they may have been simply ignorant. And do you know what the final outcome of the whole business was? Twenty-seven of those who signed it repudiated it, among them Weingartner; seventeen upheld it to the end, including Siegfried Wagner; and the rest are dead."

"Do you think, as some do, that the French are showing a great deal too much pettishness?"

"No I do not! There are always some who are noisy and make a bad impression. But the people of France as a whole are not so. I recall being in Paris when the first Wagnerian music was played after the war. I was at the War Department going through the formalities of receiving the Legion d'Honneur, and I went directly from there to the Chevillard concert where the prelude and 'Love

Death' from 'Tristan' were played. The people went wild. I never saw such an ovation. Even the most popular of concert artists never received a greater salvo of applause than was accorded this work of the dead German master—in Paris of all places. That certainly showed a broad spirit."

"And during these years you have not been playing at all?"

"Once! On one occasion that I will not soon forget. I must tell you about it. You know during the war sick prisoners were exchanged, sent into Switzerland where they were interned. They were of all nationalities and many of them were musicians. Naturally they wanted to practice their profession, if only for the purpose of keeping themselves in practice. So the Allies organized an orchestra. It was a very good orchestra, quite large and nearly complete as to instruments. They called it the 'Osia' (Orchestre Symphonique Internes Allies), and gave a number of concerts, at one of which I played. It was the only time I

played publicly during all that time. That was at Montreux."

"Speaking of the war, you didn't come off quite so free during these four years, did you?"

"I was gassed a little, but that did not amount to much. And then I happened to touch a shell that had contained mustard gas. That mustard gas was particularly virulent. The shell was an old one that had been exploded perhaps several days, but it made a sore on my face, where I touched it, that took a long time to heal. Then I got smashed up in a horrible automobile accident."

"And you were pretty badly injured!"

"It was pretty bad, ribs broken, chest pushed in and all cut up. Fortunately my hands escaped serious injury."

"Did you have any airplane accidents?"

"No, and I never thought much about it, it was all in the day's work. I must confess that flying over the Alps with no possibility of landing except on the top of a few ice-covered peaks is pretty hair-raising, but far too exciting to give one a sensation of fear. But, you know, it's

(Continued on page 58.)

Thelma Given's Re-Engagements Tell the Story

Last month Thelma Given, the violinist, played eight times in Texas cities. She had been engaged for twice as many appearances, but had the same hard luck with cancellations, due to the cotton situation, that was the lot of all artists with engagements in the Southwest at that period. However, those eight times were in themselves as good as six-

teen, for she was signed up for a reappearance next season in each and every one of the cities, with a number of other Texan places in prospect. It is an established truism in the managerial business that nothing testifies so convincingly to the success of an artist as a reengagement, especially an immediate one, so Miss Given's Texas success needs no heralding; it speaks for itself through the reengagements.

She has had the busiest season this winter since returning to her native country, and next season looks even better, among the prospects being an appearance with the Chicago Symphony Orchestra, Frederick Stock, conductor, to play the Chausson "Poème." This year's recitals have included appearances in St. Louis, Washington, Guthrie, Okla., and at Bushnell University, Lewisburg, Pa.

Miss Given spent last summer at Taos, N. M., where her brother, who is a painter, was a member of the large artist colony there; but this year they are to transfer their affections to a place nearer home, having taken a house at Princeton for the summer.

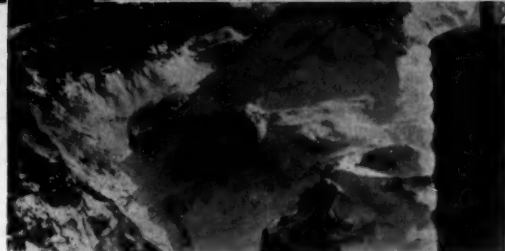
Reifsnnyder Scores in Philadelphia Recital

One of the recent very successful appearances of Agnes Reifsnnyder was her recital in Witherspoon Hall, Philadelphia. Miss Reifsnnyder puts feeling and sincerity into her singing and showed much versatility in the variety of numbers presented on her program. Artistic accompaniments were furnished for the contralto by Ella Backus Behr.



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WHERE THEY ARE TO BE

From April 7 to April 20

Alda, Frances:
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Astoria, Ore., April 9.
Seattle, Wash., April 11.
Bellingham, Wash., April 13.
Spokane, Wash., April 15.
Pullman, Wash., April 18.

Bauer, Harold:
Shreveport, La., April 7.
New Haven, Conn., April 20.

Chicago Opera Association:
San Francisco, Cal., April 11-20.

Criterion Male Quartet:
Galion, Ohio, April 7.
Barnesville, Ohio, April 8.

Cronican, Lee:
Galveston, Tex., April 9.
San Antonio, Tex., April 15.
El Paso, Tex., April 18.

Curtiss, Caroline:
Washington, D. C., April 8.

Dilling, Mildred:
St. Thomas, Ont., April 7.

Englewood, N. J., April 11.
Albany, N. Y., April 19.

Fabrizio, Carmine:
Boston, Mass., April 8.

Hess, Hans:
Rockford, Ill., April 11.

Jardon, Dorothy:
Pittsburgh, Pa., April 7-9.
Brooklyn, N. Y., April 11-16.
Philadelphia, Pa., April 18-20.

Jean, Daisy:
Detroit, Mich., April 10, 12.
Buffalo, N. Y., April 18.

Koshetz, Nina:
Elmira, N. Y., April 8.

Kraft, Arthur:
Milwaukee, Wis., April 11-12.
Chicago, Ill., April 13.
Kirkville, Mo., April 14.
Chicago, Ill., April 18.

Land, Harold:
Newark, N. J., April 10.
Ridgewood, N. J., April 18.

Maier, Guy:
Milwaukee, Wis., April 11.

Patterson, Idelle:
Buffalo, N. Y., April 7.

Pattison, Lee:
Milwaukee, Wis., April 11.
Eagle Grove, Ia., April 13.

Patton, Fred:
Halifax, N. S., April 11-13.
Pictou Co., N. C., April 14-15.

Prihoda, Vasa:
Toronto, Can., April 7.

Rumsey, Ellen:
Pittsburgh, Pa., April 8-9.

Salvi, Alberto:
Montreal, Can., April 18.

Spalding, Albert:
Cincinnati, Ohio, April 8.
New Haven, Conn., April 20.

Sundelius, Marie:
Springfield, Mass., April 14.

Wolfe, Dr. J. Fred:
Paterson, N. J., April 12.
Washington, D. C., April 15.

REVIEWS AND NEW MUSIC

BOOKS

(Oliver Ditson Company, Boston, New York, Chicago)

"Music Appreciation"

By Clarence G. Hamilton, A.M.

Clarence Grant Hamilton came from Providence, R. I., to Brown University, where he was graduated in 1888. He was a Chadwick pupil, also with Arthur Foote, and in such healthy musical atmosphere grew up to a normal and successful musical life. Prominent in Wellesley College, composer of songs, piano pieces and anthems, he is the author of various books on music, contributor to musical and literary magazines, etc. Such a professional life gives him time and opportunity for reflection, and his literary output is received with due respect. The handsome red bound volume of nearly 400 pages before the reviewer contains a mass of useful material, for the contents include almost every branch in the domain of music. The types of piano music, of chamber music, orchestra music, vocal music, typical piano pieces and songs, and many standard works, both classic and modern, are analyzed. The book is based on methods of literary criticism, and goes right at the matter first thing. He prints a list of books to which reference is made, no less than twenty-eight of them being named. Following is printed "Suggestions for Study," beginning with the statement that to appreciate music one must have the power, first, to distinguish rationally between what is good and what is poor, and second, to listen to a piece of music with intelligent enjoyment. He gives consideration to Class Work in High Schools and Colleges, advocating the use of the phonograph of piano player when needed, and proceeds to introduce The Dance, playing Chaminade's "The Faun" as an example. Inasmuch as complete records of symphonies, string quartets, etc., are to be had, they should be used, he says. He also tells of



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individual work with music pupils, and gives hints as to the best course to be followed. Production of sound, sound waves, and technical questions relating to music, such as tempo, pitch, rhythm, melody, music form, phrase, all are named, and questions suggested. The analysis of the structure of piano pieces comes next, and examples given, including a gavot by Bach. Such examples are followed in each case by a sketch of the life and work of the composer, with his portrait. "The Lyric Piece" is analyzed as to form, movement, melody, accompaniment, style, etc., and the example chosen is Chopin's nocturne in B major. The etude-lyric, theme with variations, the transcription, the sonata-allegro, the sonata as a whole, the rondo, fugal music, with Bach illustrations, the suite, fantasia, chamber music symphony, concert overture, types of vocal music, the folk song, the art song, the art ballad, and last of all, the opera—all are given due consideration, with detailed examples. Beside the excellent portraits of leading living and dead composers, there are many excellent illustrations, such as "A Folk Dance at Capri," "Three Children Playing Instruments," "Schubert and His Friends," "an old Virginal or Spinnet (1610)," Italian Harpsichord of the Seventeenth Century, German Clavichord (such as Bach wrote his "Well Tempered Clavier" for), a Kirkman Harpsichord, Queen Elizabeth's Virginal, a Pesaro Spinnet, Flemish Spinnet, a curious figure of the seventeenth century holding the popular instruments of that day, and an Index which is a model of completeness.

There are few books of instruction which will afford so much entertainment as this "Music Appreciation."

MUSIC

(G. Schirmer, New York, Boston)

"The Night Wind" (Song)

By Roland Farley

The full moon, a-squinting through black, thick-leaved branches, on a blue background—this unique title-page attracts attention to a song which is said to be much in demand. Eugene Field wrote the verse, which begins:

"Have you ever heard the wind go yoo—?
'Tis a pitiful sound to hear;
It seems to chill you thro' and thro'
With a strange and speechless fear.
What do you want, O lonely night,
That you wait the long hours thro'?
And the night would say, in its ghostly way:
'YOO!'"

Composer Farley knows the capacity of the human voice and the (sometimes, inhumanly-treated) piano, for both are used in this descriptive song in a way to start your ghost-thoughts—a-creepin'. The very first four measures (nowadays we cannot say "bars") create effect of the howling night-wind, beginning on a big trill and roll, on low tones of the piano, from softest to loudest. Chromatic tones in the voice, down and up, down and up, make the illusion of a wind-storm approaching, all of it in minor. The last "YOO" is a chromatic howl of the voice from low tone to high and half-way back, the piano ending it with a crash. It is evidently a song which must be half-sung, half-spoken, with distinctness and imagination. For high or low voice.

"The Moon Behind the Cottonwood" (Song)

and "I Martius Am" (Song)

By Charles Wakefield Cadman

"The Moon" has a text by Nelle Richmond Eberhart, who wrote the libretto to the Cadman opera, "Shanewis," as well as the lyrics for many Cadman songs. It sings of the eerie night, pale and chill; of the dear beloved's love-warm kiss (hear! hear!), the lack of balmy air, for which, under such circumstances, there would indeed be no need:

"If you would come to me to-night,
My heart would burst in singing,
If you would come!"

Needless to say the composer has written music of warmest pulse; indeed, one is moved to say it is his best love-song, sure to become known wherever emotional music is wanted. The melody of the first stanza is repeated in the second on the piano, while the voice sings a cantus-firmus high above the piano-melody, both finally going together with big climax. For high and low voice.

"I Martius Am" is a recitative and air for bass voice, from the song-cycle, "The Morning of the Year." It is a tremendous thing, following the Longfellow text, dealing with the proclamation "I am the Month of March." He rages and scolds because he was deprived of being the first month of the year by the Romans, who substituted Janus' month instead:

"Once first, and now the third,
To lead the year was my appointed place;
A mortal dispossessed me by a word,
And set there Janus with a double face."

Hence the fearsome month makes war on all the human race, shakes the cities with hurricanes, floods the rivers, and their banks efface, and drown the farms and hamlets with rains. To such text Cadman has set tremendously descriptive music, requiring a sovereign technic on the part of both singer and piano accompanist, as well as a vocal range from G, first line, bass clef, to E, second line above. "Declamato," "Maestoso," "agitato," "rapido," "robusto," "furioso," these plain words occur during the song, giving some idea of the manner of singing it. Several glissandi (slides with one finger) occur in the accompaniment, going upward with a swirl, and ending with a bang. Let no one attempt this song without due preparation, and the confidence based on complete control. Such a singer as William Simmons, Harold Land or Reinald Werrenrath could make a go of it.

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Harvard and Radcliffe Singers Assist Boston Symphony in Performance of "Parsifal"

Massachusetts Selects Contestants for Federated Music Clubs' Prize—Concerts and Recitals

Boston, Mass., April 3, 1921.—The outstanding feature of the nineteenth program of this year's concerts by the Boston Symphony Orchestra was a very impressive performance of the transformation music and the closing scene from Wagner's "Parsifal." The orchestra had the assistance of a chorus of male and female voices selected from the Harvard Glee Club and the Radcliffe Choral Society, admirably prepared by their skilful leader, Dr. Archibald T. Davison. Although not well suited to the concert hall, this partly religious, partly philosophic music was beautifully played and sung and the audience obviously impressed.

The purely orchestral numbers of the program were Beethoven's "Pastoral" symphony, which was interpreted with greater sympathy than Mr. Monteux usually displays toward the classics, and Loeffler's symphonic poem after Verlaine's "La Bonne Chanson." Mr. Loeffler's music is intellectually passionate, has some beautiful sections and is, of course, masterfully written. The music was well received, and the composer, who was in the audience, bowed his acknowledgments.

On the previous Thursday evening, Alice Neilsen, the charming soprano, was soloist with the Symphony at Sanders Theater, Harvard University. Miss Neilsen again gave pleasure with her singing of Mozartean music—"Deh vieni non tarder" from "Figaro's Wedding" and "Batti, Batti" from "Don Giovanni." The orchestral pieces were Beethoven's "Pastoral" symphony, Weber's overture to "Euryanthe" and fragments from Berlioz's dramatic symphony, "Romeo and Juliet."

ROSA PONSSELLE AND RAOUL VIDAS WARMLY APPLAUDED IN JOINT RECITAL.

Rosa Ponselle, dramatic soprano of the Metropolitan Opera Company, and Raoul Vidas, the young Roumanian violinist, joined forces Sunday afternoon, March 27, for the last of the current series of Steinert Concerts at the Boston Opera House. Miss Ponselle, who sang here publicly for the first time on this occasion, was heard in the following numbers: "Pace, Pace Mio Dio," Verdi; "My Lovely Celia," Higgins; "Eros," Grieg; "To a Messenger," La Forge; "Suicidio in queste fieri momenti," aria (from "La Gioconda"), Ponchielli; "Odorava d'April," Parelli; "Psyche," Paladilhe, and Bolero, "Merce diletto amiche" (from "Vesperi Siciliana"), Verdi. Mr. Vidas played these

pieces: "La Folia," Corelli; concerto (A major), Saint-Saëns; "Melodie Orientale," Raoul Vidas; "Danse Villageoise," Dimitresco; "Canzonetta," Raoul Vidas, and "Cadence," Pugnani.

Miss Ponselle's numbers gave her ample opportunity to display her warm, rich voice and dramatic powers. Since any high degree of subtlety was not to be found in her interpretations, it was not surprising that her most telling effects were produced in pieces requiring generous use of her full-bodied tones, as for example in the airs from Verdi and Ponchielli. Further study ought to develop Miss Ponselle's clear gifts as a singer and interpreter.

Mr. Vidas renewed the favorable impression which he made here some time ago. He commands a lovely tone, his intonation is pure and he plays with that high order of musical sensibility which is so characteristic of French-schooled musicians. Both artists were warmly applauded and the program was considerably lengthened.

MASSACHUSETTS SELECTS CONTESTANTS FOR FEDERATED MUSIC CLUB'S PRIZE.

Howard Goding, pianist, of Dedham; Mary Cooper, violinist, of Cambridge; Jane Sears, soprano, of Brookline; Stetson Humphrey, baritone, of Lexington, are announced as winners of the preliminary Massachusetts contest of aspirants for the prizes offered the most talented young musical performers of the season by the National Federation of Musical Clubs. Mr. Goding is a pupil of George Proctor, Miss Cooper of Lillian Shattuck, Miss Sears of Anne W. Whittredge, and Mr. Humphrey of Mr. Jacobsen of New York.

The successful contestants of this preliminary test are in turn eligible for the district contest at which competitors from Maine, New Hampshire, Vermont, Massachusetts and Rhode Island will compete in Boston, during the week of April 19. The singers and virtuosi who emerge victorious from the district contest will in turn be entered for the final national contest, which will be held in the tri-cities of Davenport, Ia., Moline and Rock Island, Ill. from June 6 next to June 14. The winners of this final contest are awarded prize money and a tour of 30 to 35 concerts, for which they receive substantial fees and a portion of their traveling expenses, before the musical clubs of the Federation.

These contests are instituted with a view to promoting

native musical talent and giving it an opportunity for practical experience and development at a period when young artists are likely to find the beginning of a virtuosic career both a monetary and an artistic difficulty.

The judges for the Massachusetts contest, which was admirably directed by Mrs. Mary G. Reed of Huntington Chambers, Boston, were Pierre Monteux, conductor of the Boston Symphony Orchestra; Mrs. H. H. A. Beach, the composer, and Philip Hale, the music critic of this city, for piano; Richard Burgin, concertmaster of the Boston Symphony Orchestra; Agide Jacchia, conductor and director of the Boston Conservatory of Music, and Daniel Kuntz, a retired member of the Boston Symphony Orchestra, for violin; Mme. Hudson Alexander, teacher and soloist, of this city; Dr. Archibald Davison, director of the Harvard Glee Club and Radcliffe Choral Society, and Alice Hutchinson, the teacher, of this city.

The contestants, unseen by the judges, who in turn were concealed from each other, played behind screens. The contests were very even, and this was especially true of the piano contest, in which it was difficult for the judges to pick the winner. There was four pianists, two violinists and sixteen vocalists. The institution of these state, district and national contests is considered one of the most important of the many constructive efforts of the Federated Musical Clubs of the United States, in the direction of the fostering and encouraging American art and the winners of the contest have been the recipients of hearty congratulations by their friends.

ZEUCH PLAYS ELEGY TO HORATIO PARKER.

George W. Chadwick's "Elegy in Memoriam: Horatio Parker" had its first presentation at an organ recital given Monday evening, March 28, in Jordan Hall, by William E. Zeuch. The late Professor Parker was Mr. Chadwick's pupil and lifelong friend. Other numbers of Mr. Zeuch's program were: Karg-Elert—Triumphal March on "Now Thank We All Our God"; César Franck—Grand Pièce Symphonique; Jongen—"Chant de Mai"; Paul de Maleinreux—toccata from Suite, op. 14; Federlein—scherzo pastorale; Stoughton—"Dreams"; Widor—seventh symphony (finale).

A Compliment for Dorothy Jardon

When Dorothy Jardon appeared recently in Providence, R. I., scoring a substantial success, she was the recipient of many notes of a congratulatory character, one of which follows:

Providence, R. I., March 1, 1921.

Dear Miss Jardon:

Oh! by dusty road side, or deep in the tangled wild-wood, have I heard the brown thrush lift his voice and pour forth his golden notes in song. And as I listened entranced, I thought him—and so he is—a wondrous singer of melody sweet.

But now! After all—I can but vow—he has a sweeter voiced rival in Miss Jardon.

Most sincerely,
(Signed) WILL E. McDOWELL.

Mengelberg to Play Saminsky Works

Willem Mengelberg, before leaving for home, accepted for performance here next season and also in Europe two works of the young Russian composer, Lazare Saminsky, now in this country—his symphony ("The Mountains") and a symphonic poem.

Cottlow Recital April 15

Augusta Cottlow, who has returned from a second successful tour of the Middle West, will give her only New York recital on Aeolian Hall on Friday afternoon, April 15. Her recital which was scheduled for December 10, had to be canceled on account of conflicting dates in the West. Miss Cottlow leaves for a tour of the South immediately after her New York recital, which brings her busy season to a close.

Zerffi Pupil Engaged as Tenor Soloist

Roscoe Leonard, a pupil of William A. C. Zerffi and the possessor of a fine tenor voice, has been engaged as soloist at the Second Presbyterian Church at Central Park West and Ninety-sixth street.

Bispham with Haverford Clubs

The Haverford College Musical Clubs will give a concert in the ballroom of the Plaza on the evening of Friday, April 8. David Bispham will sing several selections.

Second Brahms Recital by Clara Clemens

Clara Clemens, mezzo soprano, will give her second recital of Brahms songs in English at Aeolian Hall next Saturday afternoon, April 9. Walter Golde will be at the piano.

HE REACHED MAGNIFICENT HEIGHTS OF POWER.—*New York American.*

A PIANIST OF UNUSUAL SKILL AND DEXTERITY.—*Boston Transcript.*

PLAYED WITH SO MUCH OF POETIC INSIGHT . . . OF WHIMSICALITY . . . OF GRANDEUR . . . AND OF BRILLIANCE.—*Chicago Journal of Commerce.*

HIS TECHNIC IS FIRM AND MASTERLY AND HIS STYLE, IN ITS DIRECTNESS, EARNESTNESS AND CLARITY, IS SOMEWHAT REMINISCENT OF ROSENTHAL.—*San Francisco Chronicle.*

HAROLD HENRY

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This will be the last opportunity in at least two years for pianists to study with Mr. Henry in the United States, as he will concertize abroad for at least that time, leaving here in September.

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"YOHRZEIT," RHEA SILBERTA'S FIRST SONG, HAS BROUGHT THE COMPOSER UNIVERSAL SUCCESS

"Success Comes to Some People Early in Life, to Others Late," She Says, But "It's Rather Nice When It Comes in the Former Case Because One Can Enjoy It to the Fullest and Still Keep on Working for Better Attainments"

Rhea Silberta has written a number of singable songs and she is still very young! She is one of those to whom success comes early in life. And happily so, for she is a most human sort of a girl, whose art does not prevent her from enjoying the other things in life. Thoroughly alive and sympathetic, she has been able to put that indescribable something into her music that finds a response in her



RHEA SILBERTA,
American composer.

hearers. "Yohrzeit" possesses that appeal very strongly and has proven to be a success both here and in Europe.

The writer, knowing of the favor with which this Hebrew song has been received, was a bit surprised when she learned that it was the first of the composer's songs to be published.

"Yes," said Rhea Silberta with a toss of her reddish head, "and yet if I had been the one to choose my first song to be published it wouldn't have been 'Yohrzeit.' Why? Because I was not sure it would appeal in a big way. So you see you never can tell what the public likes."

"How does it feel to know that you are not working in vain?" asked the writer.

"Oh—" she hesitated, "I—I don't know as I have given that much thought. But—now as I look at it, it does seem sort of comforting to know that you have a right to continue. Success comes to some people early in life, to others late. It's rather nice when it comes in the former case, because one can enjoy it to the fullest and still keep on working for better attainments. When you are old; the little bitterness detracts from the sweetness—"

"Now with you—"

"With me it came early, you are going to say. But do you know there are lots of people who think Rhea Silberta is not young? Why there are all kinds of funny tales about her. One is that she is a widow of forty with three children to support, and then there is the theory that Alma Beck, the contralto, heard when she was singing away out in Oklahoma. There the composer of 'Yohrzeit' was an old man who used to live in poverty on the lower East Side. When his success came he moved to better quarters and had money to spare." Miss Silberta laughed merrily. "I wish that last part were true, don't you?"

"It would be nice," the writer agreed, changing the subject the next minute by asking when and under what conditions Miss Silberta composed her songs.

"Well," she replied slowly, "most of my work is done during the summer. And once I start to write I keep at it until I finish. To me composing music is not facile and the kind that is easily shaken off the fingers but something infinitely deeper. It takes time to scratch deep."

"Can you understand a person setting a record for himself such as a song a week?"

"No, I can't see it just that way—compelling oneself to turn out a manuscript every seven days like a machine, but I can understand a person writing two or three songs in one week and then nothing for months. That's more the way my muse decrees to work!"

"Do you know that the average musician takes himself too seriously and not his work seriously enough? I realize that you either grow with your work or you become conceited. Everyone has his hard struggles now and then and if you have a sense of humor it helps tremendously over the rough places. It never does any good to sit down and whine over your slumps. My motto is: 'Sit down and do something until you strike the most worth-while thing!' As a rule these periods of depression don't last long. Hard work is the rapid cure remedy. Depression is good for you—not only the artist, but also the cook whose last sauce has been a little too lumpy and tasteless. Try to improve it the next time—that's my way of thinking."

Then a bit later we touched on Rhea Silberta's accompanying and coaching of which she has been doing considerable this winter. She enjoys this branch of her work immensely and is more and more in demand as the season grows. In accompanying, Miss Silberta also sees the funny side. She told the writer of a recent case where she had accompanied a prodigy violinist at a concert here where he played a new work after but one rehearsal and did it rather badly, skipping as he did two and a half pages. After the

concert, his father rushed back of the scenes and scolded him for forgetting his music.

"Well," laughed Miss Silberta, "that was all very well until we were scheduled to play the work in another city outside of New York. I insisted upon several rehearsals and they were gone through. The evening of the concert came and we had gotten half way through the work when the little violinist wandered off, skipping four and a half measures, which I managed to cover mostly through sheer luck. After the concert, again the father rushed back, but this time he kissed the boy and asked me if he hadn't played superbly."

"He played very well, Mr. —," I said, "but he skipped four and a half measures!"

"What's the matter with you?" he asked. "What's four measures to forget? Nothing!"

"I suppose after having jumped over two and a half pages, a few measures didn't seem like anything to him!" Miss Silberta laughed good-naturedly, continuing: "And I accompany a singer who never goes anywhere to sing but that she wears three pairs of stockings so she won't take cold. And before she goes out on the stage, she peels off two pairs! That of course is something an accompanist of the other sex could not very well enjoy!"—with a twinkle coming into her gray eyes. "And then there's the other singer who never sings anything in the key in which it is written! They all have to be transposed either up or down for the song must be in her exact key. In that, though, she is absolutely right, only accidentals and accidents are vastly different to the listener's ears!"

J. V.

D'Alvarez Interests Other Singers

There is something about Marguerite d'Alvarez and her art that has made her one of the most widely discussed artists of the season. And contrary to the usual rule, she interests and attracts other singers each time she appears. At her last New York recital among those present were Mary Garden, general director of the Chicago Opera and a former associate of the Peruvian contralto in the Manhattan Opera Company; Frances Alda, Lenora Sparkes, Vera Curtis and Marie Tiffany, all of the Metropolitan Opera Company; Marguerite Namara and Lydia Lipkowska, both of whom sang with the Chicago Opera this season. A similar outpouring of artists was noticed when Mme. d'Alvarez appeared as soloist with the Schola Cantorum, Kurt Schindler conductor, in an Italian-Spanish program at Carnegie Hall on March 16. One box had an all-Spanish contingent which included Lucrezia Bori, the Metropolitan soprano, and her brother, and other prominent musicians. There were also present in the audience Nina Tarasova, the Russian contralto; Juan Reyes, the Chilean pianist; Marguerite Namara; Rafael Diaz, the Metropolitan tenor; Albert Wolff, the French conductor at the Metropolitan; Lady Dean Paul (Poldowski), the composer, and J. Campbell-McInnes, the English baritone.

Sorrentino Features Penn Song

Umberto Sorrentino, the lyric tenor, recently returned to New York after a tour of the country that occupied the better part of a year. During this time he gave many recitals and presented programs which were a model of taste and variety. Sorrentino reports that among the American songs he sang most, because he found it invariably so well liked, was Arthur A. Penn's "Sunrise And You." The lyric and dramatic qualities of this now widely sung ballad just fit Sorrentino's voice and method as though the song had been written especially for him. One of his last recitals was at Seton Hill College, Greensburg, Pa., where he presented a program containing numbers by Gluck, Pergolesi, Mozart, Schubert, Puccini, Barthelemy, Capua, Leoncavallo, d'Hardelot, Tosti and



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Penn—the last mentioned represented by "Sunrise and You." Its reception was as cordial as any item of the recital. Sorrentino says its appealing qualities appear irresistible with any audience.

College of Music Gives Recital

Thirteen numbers for piano, voice and violin made up the March 15 students' recital of the New York College of Music, Hein and Fraemcke, directors. Four of the compositions of the program were by students of the institution, namely, Herman C. Buhler, Forrest V. Coffin, Nils A. Nelson and Aaron Copland. These were all piano pieces, ranging from fugues to variations, and two sonatas. The performers on this program were the following young students: Alice Degenhardt, Peter Tonescu, Herman C. Buhler, Joseph Merasco, Frieda Leary, Reba Mantell, Carola Ankerson, Nils A. Nelson, Hallie Stiles, Aaron Copland, Dorothea Johnson and Charles Paul.

Dr. Wolle to Appear in Washington

Dr. J. Fred Wolle was scheduled to give a lecture-recital before the members of the Matinee Musical Club of Philadelphia at the Bellevue-Stratford on March 15, and two days later there was an appearance in Stroudsburg. April 15 will find Dr. Wolle in Washington, D. C., giving an organ recital under the auspices of the Friday Morning Music Club.

Leman's Fourth Season at Atlantic City

J. W. F. Leman and his excellent orchestra began their fourth season of concerts on the Steel Pier at Atlantic City on March 20. Three programs are given daily, morning, afternoon and evening. The first concert drew an enormous crowd, and the program presented was one of merit, the selections being from classical sources yet adapted to the requirements of a mixed audience.

Organ Recitals at High School

A series of organ recitals has started at the Washington Irving High School, Sixteenth street and Irving place, on five successive Sunday afternoons, beginning April 3, by William A. Goldsworthy. Vocal artists will appear at every recital.

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Musical Comedy and Drama

NEW PRODUCTIONS.

"It's Up To You" opened March 28, at the Casino. A musical comedy with a fair amount of originality. \$2.50 for the best seats will perhaps help materially towards its success.

"Nemesis," a new George M. Cohan production, opened Monday night, April 4, at the Hudson Theater.

"The Cabinet of Dr. Caligari," a sensational film imported from Europe, opened at the Capitol Theater, April 3, for a limited stay.

CLOSINGS.

"Afgar," with Delysia, Central Theater, April 2. A twenty-two weeks' run for this very smart show.

"Cornfred," Madge Kennedy as star, goes on tour for four weeks. It closes April 9, after an eighteen weeks' run. It was the biggest success of Miss Kennedy's career.

"The Meanest Man in the World" closed April 2 after a twenty-five weeks' run and considered one of the suc-



CAROLYN THOMSON,

Who is making her first stage appearance in "The Right Girl," now being presented at the Times Square Theater.

cessful plays of the season. George M. Cohan played the leading role, for most of the engagements here.

"Survival of the Fittest," an impossible play, after a four weeks' stay, closes April 9.

"Wake Up, Jonathan!" continued for thirteen weeks at the Henry Miller Theater. It was a personal success for Mrs. Fiske and is a clever comedy. It goes on tour April 16.

ENGLISH SOCIETY WOMAN BECOMES CHORUS GIRL.

Sylvia Gough, one of the famous beauties of the British nobility, has deserted London Society to win a name for herself on the American stage where she made her modest beginning last week in the chorus of "The Right Girl," the dainty musical comedy now on view in the Times Square Theater.

During his recent visit to London, Archibald Selwyn met the young wife of Captain Wilfred Gough, of the Welsh Guards, son of General Sir Hugh Suttlej-Gough and grandson of a Viscount. The American producer learned that the English beauty yearned for the stage, and that the appearance of her friend Lady Diana Manners in the "movies" had made a professional career seem possible for herself.

With this inkling of her ambition, Mr. Selwyn induced her to come to America, promising her an opportunity for the development of her gifts.

The announcement of her decision to go on the stage created considerable consternation, but having made up her mind, Sylvia went through with it, and made her first professional appearance on any stage at the Times Square Theater, beginning in the chorus at the very bottom of the ladder.

NOTES.

"The Last Waltz" has been put into rehearsals by the Shuberts. This operetta is quite the vogue during its present run in Paris and Vienna. The score is the newest offering of Oscar Straus. Edward Dunn is arranging the books for the American production. Milan Roder, the operatic conductor, has been engaged as musical director for the production.

"June Love," musical comedy, comes to the Knickerbocker Theater on April 25, when "Mary" goes on tour. On April 12, Charles B. Dillingham, manager of the Hippodrome, will celebrate the sixteenth anniversary of this house. Mr. Dillingham took over the management in the spring of 1915 and produced his first big spectacle the following fall. The mail order department at the Hippodrome has done an enormous business this season. Last

season, of thirty-eight weeks, 18,204 orders were received at the box office. Up to the present time, 20,000 orders have already been received, which only goes to show what an enormous percentage of visitors who come to New York go to see "Good Times" at the Hippodrome.

"Nice People," at the Klaw Theater, has been forced to give an extra matinee each week owing to the demand for seats. This play has had some very excellent advertising from a most unexpected source which has added materially to its big success.

One of the famous Six Brown Brothers has joined Sloane's Orchestra which is amusing hundreds of guests who congregate each evening at the Golden Glades Roof (atop of Thos. Healy's restaurant at Broadway and 65th street). Harry Fink Brown, who for the past nine years has been a member of the Six Brown Brothers, is well known in vaudeville and musical comedy.

Mildred Fischer, daughter of Frederick Fischer, who recently conducted the St. Louis Symphony Orchestra, was married to Ralph G. Kemmet, stage manager for Margaret Anglin. During the past season Miss Fischer has been a member of "The Woman of Bronze" Company.

This is Margaret Anglin's thirty-third and last week of "The Woman of Bronze" at the Frazee Theater. The production will have played 250 performances when it closes on Saturday night. Her next offering will be "Joan of Arc." The benefit performance on Easter Sunday matinee was such a tremendous artistic success both for Miss Anglin and her supporting company, that she will be almost forced to make a season of this great historical play. She received most flattering reviews on her artistic work, not only for her splendid portrayal of Joan, but for the excellent directorship of the entire company.

MAY JOHNSON.

Benefit for Mrs. Hammerstein

There is a plan under way to give a benefit concert at the Manhattan Opera House on Tuesday evening, April 12, to assist Mrs. Oscar Hammerstein out of her present financial difficulties. Marguerite Sylva, whose "Carmen" was one of the features of the first season under the late Oscar Hammerstein's direction, is chairman of the committee of arrangements.

Richard Hale in Debut Recital

Richard Hale, a young baritone who has been studying with Oscar Saenger for several years and who has been singing around New York for that number of years, will make his first appearance at Aeolian Hall on Tuesday afternoon, April 12. Mr. Hale will be heard in a well arranged program that will give full scope to his voice. Helen Chase-Bulgin will be at the piano.

SCHEDULE OF

New York Concerts

Thursday, April 7 (Evening)

Lenora Sparkes (song recital).....Aeolian Hall
"Iphigenia in Aulis".....Manhattan Opera House
Margaret Anglin and New York Symphony Orchestra;
Merle Alcock, vocal soloist.

Friday, April 8 (Afternoon)

"Iphigenia in Aulis".....Manhattan Opera House
Margaret Anglin and New York Symphony Orchestra;
Merle Alcock, vocal soloist.

Friday, April 8 (Evening)

Evelyn MacNevin (song recital).....Aeolian Hall

Saturday, April 9 (Afternoon)

Lydia Lipkowska (song recital).....Carnegie Hall
Clara Clemens (song recital).....Aeolian Hall

Saturday, April 9 (Evening)

Nina Tarasova and Zimro Ensemble.....Carnegie Hall
Edward Wieland (violin recital).....Aeolian Hall

Sunday, April 10 (Afternoon)

Sophie Braslau (song recital).....Carnegie Hall
Julia Culp (song recital).....Aeolian Hall
Frederic Warren Ballad Concert.....Longacre Theater
Augette Forêt's Musical Intime.....Anderson Galleries

Sunday, April 10 (Evening)

National Symphony Orchestra.....Carnegie Hall
Galli-Curci (song recital).....Hippodrome

Monday, April 11 (Afternoon)

Henriette Safonoff (song recital).....Aeolian Hall

Monday, April 11 (Evening)

Schumann Club of New York.....Aeolian Hall

Tuesday, April 12 (Afternoon)

National Symphony Orchestra.....Carnegie Hall
Richard Hale (song recital).....Aeolian Hall
Fanny White (song recital).....Town Hall

Tuesday, April 12 (Evening)

Banks Glee Club.....Carnegie Hall
Elsa Hilger (cello recital).....Aeolian Hall
Maria Hilger and Margaret Hilger, assisting artists.
Estelle Liebling (song recital).....Town Hall

Wednesday, April 13 (Evening)

National Symphony Orchestra.....Carnegie Hall

Thursday, April 14 (Afternoon)

Samaroff-Stokowski-Beethoven Program.....Aeolian Hall

Thursday, April 14 (Evening)

Rudolph Bochoe (violin recital).....Carnegie Hall
Mana-Zucca (composition recital).....Carnegie Hall
Yergin, Leonard, Beethoven Society Choral and New York
Trio, assisting artists.

AMUSEMENTS

AT THE SHUBERT THEATER Beg. TUES., April 12
MARGARET ANGLIN Will begin a limited engagement in
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A New Musical Play

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APOLLO Theatre, W. 42nd St. Evs 8:30
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MAX R. WILNER & R. ROMBERG present
PAT ROONEY and MARION BENT
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"LOVE BIRDS"

VANDERBILT THEATRE W. 44th St.
Evs. 8:30 Mats. Wed. & Sat. 2:30
THE MUSICAL COMEDY HIT
IRENE
2ND YEAR

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Last Two Weeks Matinees, Thursday and Saturday
Evenings at 8:20

MRS. FISKE in
"WAKE UP, JONATHAN!"
A New Comedy by Hatcher Hughes & Elmer E. Rice
Staged by HARRISON GREY FISKE

LONGACRE THEATRE W. 48th St. Evs. 8:30
Mats. Wed. & Sat. 2:30
SAM H. HARRIS Presents

GRANT MITCHELL
in a new comedy
"THE CHAMPION"
"The Funniest Play in Town."—The Sun.

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Evenings, 8:20. Mats. Wed. Sat., 2:30
—Henry W. Savage offers—

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and "The First Year," offer
GRACE HALE

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KNICKERBOCKER B'WAY & 38th ST. E.V.S. 8:15 MATS. WED. AND SAT., 2:15

GEO. M. COHAN'S COMEDIANS

MARY

(ISN'T IT A GRAND OLD NAME?)

Gray-Lhevinnas at Springfield

So deep was the impression made by the novel violin and piano recital given by the Gray-Lhevinnas at the Southwestern State Teachers' College at Springfield, Mo., that the college immediately took steps to secure another date. The audience that was so captivated by the Gray-Lhevinnas completely filled the large auditorium on March 21. They demanded many recalls and crowded up to the artists afterward to express their displeasure.

Rider-Kelsey Engaged for Springfield Festival

Mme. Rider-Kelsey has been engaged to sing the soprano part in "Elijah" at the Springfield (Mass.) Festival on May 19. A frequent visitor there in former years, her return will doubtless be a welcome one to her many admirers.

ORATORIO SOCIETY FESTIVAL

(Continued from page 5.)

lightnings, ye thunders!" being particularly majestic. There were five excellent soloists, Marie Sundelius of the Metropolitan opera, whose sweet, pure soprano was heard to advantage; Marguerite d'Alvarez, the distinguished contralto, who sang with rich voice and thorough knowledge of style; George Meader (The Evangelist), tenor, than whom there is no better Bach singer in America today; the always reliable baritone, Reinald Werrenrath, who sang the music allotted to Jesus with dignity and poise; and William Simmons, baritone, who gave his lines with intelligence and taste. The audience was larger than on the opening evening.

"THE DREAM OF GERONTIUS."

"The Dream of Gerontius" was the offering Friday evening, when a good sized and certainly enthusiastic audience heard a splendid performance of this beautiful Elgar work. The soloists were Frieda Klink, contralto; Mario Chamlee, tenor of the Metropolitan, who substituted for Orville Harrold, and Fred Patton, bass.

Only praiseworthy comments can be made of the soloists' work, for the arias and duets were splendidly given. Miss Klink's beautiful singing brought her much applause, and Mr. Chamlee, too, shared in the honors of the evening. Mr. Patton, who appeared on another program later in the week, had little to sing, but his success was equally as great and as well deserved. The work of the orchestra was first class in every respect and the chorus, while a little shaky in one or two parts, did finely nevertheless. Conductor Damrosch again proved himself an able leader and was many times applauded for his efficient leadership.

BACH-WAGNER PROGRAM.

Bethlehem's famous Bach Choir was brought to New York through the courtesy of Charles M. Schwab to participate in the Saturday afternoon program. These 300 singers had already made a reputation for themselves in New York, so needless to say the Manhattan Opera House was crowded to capacity for the concert to hear the Bach-Wagner program.

As is well known, Dr. J. Fred Wolle is the director of the Bach Choir, and as he has devoted years of study to the great master's works he is eminently fitted to bring out the inner beauties of the composer's music. The choir was first heard in four of the Bach chorales, none of which the organization had ever sung in New York before. So well trained is the body of singers that each section—soprano, alto, tenor and bass—sings as one, no one voice rising above that of the others. There was some superb singing done in the "Que tollis peccata mundi," from the mass in B minor. Such phrasing, crescendos, decrescendos and precise attacks as are seldom heard in so large a body of singers. The New York Symphony Orchestra, under Walter Damrosch, also was heard in the first part of the program—that devoted to Bach—presenting the air on the G string and the gavot in E.

The united choruses of the Oratorio Society and the Bach Choir sang Wagner's "Pilgrims' Chorus," from "Tannhäuser," and the choral, "Awake," from "The Mastersingers." The Wagnerian part of the program also brought solos from two excellent artists of the Metropolitan—Florence Easton and Clarence Whitehill. The former sang Elizabeth's aria and the latter "Song to the Evening Star," both from "Tannhäuser." The program came to a close with music from "Valkyrie," Mme. Easton singing "Brunnhilde's Plea" and Mr. Whitehill's "Wotan's Farewell." Both of these artists displayed the fine musicianship for which they have become known, and well deserved the hearty reception given them.

Through the generosity of Mr. Schwab, the choir was royally entertained while in New York, both luncheon and dinner being served to the members of the organization at the Pennsylvania Hotel. The trip also included a performance of "Zaza" at the Metropolitan Opera House in the evening.

THE VERDI "REQUIEM."

On Saturday evening, April 2, a good sized audience attended the performance of the Verdi "Requiem," with Marguerite d'Alvarez, Frances Peralta, Fred Patton and Mario Chamlee as soloists, the chorus and orchestra being splendidly conducted by Albert Stossel. On the whole the work was well sung and found evident appreciation.

Mme. d'Alvarez's solo singing was notable for its fervor and refinement of style, while she had a suitable partner in Fred Patton, whose rich bass voice was at all times most agreeable. His rendition of "Confutatis" was admirable and had he not only been established with his hearers, his singing of this selection would have accomplished it. In the "Liber Scriptus" Mme. d'Alvarez also had an opportunity to score individually.

In the quartet work, Mr. Chamlee's high ringing voice was effective and his rendition of "Ingemisco" was one of the best spots of the entire work. His style, while a bit operatic, was impressive nevertheless and he proved his ability as a singer of the more serious phase of singing. Mme. Peralta was the fourth member of the quartet and a worthy one. Her final singing of "Libera Me," with the assistance of the chorus, brought the Verdi "Requiem" to a compellingly impressive close.

May Peterson Scores with Portland Orchestra

Portland, Ore., March 25, 1921.—"May Peterson, soprano of the Metropolitan Opera Company, as soloist at the fourth concert of the season of the Portland Symphony Orchestra, is one of the most artistic singers on the American concert stage and one of the most pleasing. Her elegant phrasing, supported by mature judgment, can come only from more than superficial study of whatever composers message she chooses to deliver. A splendid diction

said the Daily Journal in part in the review of her appearance. This is only one indication of the success Miss Peterson achieved here. She is indeed a delightful artist. P. K.

Helen Tas off for Europe

Helen Tas, who sails for Europe via the S.S. Rotterdam on April 9, expects to enjoy a restful vacation in Holland. Mme. Tas may be heard abroad before returning to America.

Braslau's New York Recital April 10

Sophie Braslau, who will give her annual song recital in Carnegie Hall on Sunday afternoon, April 10, has prepared a program of twenty numbers for the event.

Sydow to Sever Connection with Friedheim

Paul Sydow will sever his connection with Arthur Friedheim on May 1.

OBITUARY

(Continued from page 24.)

traito, reducing the compass of her voice to two and a half octaves.

In September, 1873, Miss Cary first sang here in opera at the Academy of Music, where in November she made a success in the role of Amneris in "Aida." In the following January she sang Ortrud, the first American woman to appear in a Wagner opera, which on this occasion was given in Italian. For the next eight years she continued to sing in opera, concerts and festivals, winning fresh laurels in all these branches. For only one season did she go abroad, to St. Petersburg in 1875. Her last professional appearance was in the spring of 1882 at the festival given in the Seventh Regiment Armory under the direction of Theodore Thomas. In June of that year she married Mr. Raymond, a banker, and retired to private life, occasionally singing for charity and at private gatherings.

Jenny Kempton

Jenny Kempton, for many years a notable figure in the musical life of Los Angeles, ended her earthly career Sunday morning, March 13, and was tenderly laid to rest on Tuesday.

day morning, March 13, and was tenderly laid to rest on Tuesday.

Mme. Kempton's most brilliant years were spent in Europe, in Boston, and later in Chicago, where she was well known not only as an excellent singer but also as a celebrated beauty. During her residence in Los Angeles her activities were devoted to teaching her art to others, and many of our professional singers were inspired by her. After advancing years caused her withdrawal from the professional field, her only daughter, Mrs. Roth Hamilton, successfully carried on the work begun by her brilliant mother, and the lovely home of mother and daughter became a rendezvous for musicians.

With the going of this gracious and lovely singer, the musical world of Los Angeles has lost a very precious member.

Mrs. Rose Weber

From Columbus, Ohio, comes the news of the death on Wednesday, March 23, of Mrs. Rose Weber, widow of Henry A. Weber, for more than thirty years a professor of Ohio State University, and mother of Henriette Weber, music and dramatic critic of the Chicago Journal of Commerce and lecturer, and of Mrs. Theodore Doane Crocker, of Minneapolis.

Mrs. Weber, who was a prominent worker in campus social work, was cremated in Cincinnati, on Saturday, March 26. She was well known in Chicago, where she visited her daughter Henriette last Christmas.

Bethune Grigor

Bethune Grigor, a prominent operatic coach and accompanist, died in this city, March 22, after a long illness. Miss Grigor was born in Glasgow, Scotland, and came to this country about eight years ago. She made a tour in South America last spring, and for several seasons previously had been connected with the Aborn Operatic School. Her last engagement was as accompanist to Anna Case.

Matilda Emeline Archibald

Matilda Emeline Archibald, mother of Vernon Archibald, baritone, passed away at Lincoln, Ill., on Good Friday, March 25. Mrs. Archibald was sixty-five years old.



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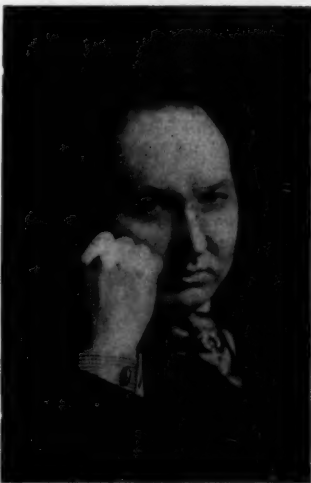
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BONNET AND WILSON ARE ADDED TO EASTMAN SCHOOL FACULTY

Famous French Organist and Young American Pianist
Sign Contracts to Teach in Rochester—New York
Symphony and Frieda Hempel—Notes

Rochester, N. Y., March 11, 1921.—The engagement of Joseph Bonnet, world famous organist, and Raymond Wilson, young American pianist, to teach in the Eastman School of Music when it is opened for study next fall, has convinced Rochester musical circles that no effort is to be spared by George Eastman, the founder, to make the school one of the most important in the country, if not in the world. The addition of these eminent artists to the school staff, coming soon after the engagement of Jan Sibelius as head of the school, has stimulated eager curiosity as to future announcements. It is expected that other important acquisitions will be made soon.

Mr. Bonnet will go to Rochester for an engagement of twenty weeks. Beginning the first week in January he will teach master classes composed of a limited number of advanced pupils, who will play under his instruction, and of others, as listeners, who will have the benefit of his instruction. The extent of his teaching will depend upon his concert engagements, but he will not teach less than one or two days a week. He is at present just completing one of his most successful recital tours in this country and Canada. It was because Mr. Bonnet believes that the new Eastman School of Music will afford him those ideal conditions he considers necessary for the teaching of the organ that he was induced to join the school faculty. He became interested in the proposed school when he was in Rochester last year to give a recital. The ideals and hopes of George Eastman and others interested in the project, together with the plans of the new school and the proposed organ equipment, aroused his enthusiasm.

When Harold Gleason, representative for Mr. Eastman, went to Europe last summer to investigate organ architecture and construction for the Eastman School, he spent three weeks with the French organist on the Isle of Wight, which gave him exceptional opportunity to obtain Mr. Bonnet's views in regard to coming to this country for a time as an instructor.

Raymond Wilson will teach piano in the collegiate department of the new school and will also assist in the intermediate and preparatory departments. He is a graduate of the Pennsylvania College of Music in the class of 1908, and after studying with Ernest Hutcheson and Rudolph Ganz took a position as instructor with his alma mater at the age of eighteen. In 1910 he went to the Peabody Conservatory at Baltimore as assistant to Mr. Hutcheson, and two years later became head of the piano department at Skidmore School of Arts at Saratoga Springs. Since 1914 he has taught piano in Syracuse University, receiving the honorary degree of master of music there in 1919. He served as secretary-treasurer and as vice-president of the New York State Music Teachers' Association.

NEW YORK SYMPHONY AND HEMPEL

Frieda Hempel made her second appearance of the season in Rochester on the evening of February 26, when she sang as soloist with the New York Symphony Orchestra, which also made its second visit to Rochester on this occasion. Mme. Hempel had sung only two weeks before in a solo recital under the management of V. W. Raymond, but with the orchestra she appeared under the J. E. Furlong management and was heard for the first time in operatic airs. She sang Constanza's air from Mozart's "Il Seraglio" and "Ernani Fly With Me" from Verdi's "Ernani," winning tremendous applause in each. Although a severe blizzard was raging, Convention Hall held a capacity audience for the concert, which was of memorable beauty. The orchestra played the Tchaikovsky fifth symphony and two Wagnerian numbers, the "Tannhäuser" overture and three excerpts from "The Mastersingers."

RACHMANINOFF IN RECITAL

Sergei Rachmaninoff played in Convention Hall on the evening of March 10. His program included the Mozart sonata, No. 9; five of the Mendelssohn songs without words, Nos. 32, 3, 47, 37 and 17; four Chopin pieces, a ballade, the E flat major valse, a "Barcarolle" and the G flat major valse; his own "Polichinelle" and "Barcarolle" and the Liszt "Rhapsodie Espagnole." He was applauded

to the echo after each selection and was forced to play numerous encores. Arthur M. See was the local manager.

NOTES

A novel concert event was given as the last of the Raymond series on March 1, when Adolph Bolm and his Ballet Intime, accompanied by the Little Symphony Orchestra, appeared in Convention Hall. The dancing of Mr. Bolm and of his principal feminine assistants, Margit Leeras and Ruth Page, gave sincere pleasure.

On February 18 the New York String Quartet, founded and supported by Mr. and Mrs. Ralph Pulitzer of New York, played in the ballroom of the Hotel Seneca under the direction of the Tuesday Musicale. A feature of local interest was the appearance as a member of the quartet of Bedrich Vaska, cellist, formerly of Rochester. The quartet played the Debussy quartet in G minor; a "Notturmo" and scherzo by Borodin and the No. 4 quartet in C minor of Beethoven. Besides Mr. Vaska, the other members of the quartet, who are Ottakar Cadek, first violinist; Ludvig Schwab, viola, and Jaroslav Siskovsky, second violinist, received recognition.

Richard Burgin, violinist and new concertmaster of the Boston Symphony Orchestra, played at the Institute of Musical Art, February 14, before an enthusiastic audience. His program was of exceptional interest, beginning with

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Tartini's "Devil's Trill" sonata in G minor, with cadenza by Kreisler, and including the Lalo "Symphonie Espagnole," and short pieces by Wilhelmj, Debussy, Kreisler, Hubay and Wieniawski.

Arthur Alexander, head of the voice department of the Institute of Musical Art, gave his first public recital in two years on February 21 at the school. It was one of his self-accompanied recitals that always prove of distinctive interest and educational value.

Henry Souvaine, the young American pianist, played in Convention Hall on February 25 in connection with a demonstration of the Ampico recording piano, arranged by the Music Lovers' Shoppe of the city. Mr. Souvaine played a group of Chopin with extraordinary facility and also alternated with the Ampico in playing other numbers, including a Tchaikovsky concerto. Penelope Davies, mezzo soprano, and Eduardo Barbieri, Rochester violinist, were the assisting artists.

The second concert of the season of the Symphony Orchestra of Rochester, an organization of local amateur talent that performs free of charge, was given on March 8 in Convention Hall. Under the direction of Ludwig Schenck, the young musicians played a creditable program, of which the principal number was made up of excerpts from Grieg's "Sigurd Jorsalfar." Frederick Benson, baritone from the Institute of Musical Art, was soloist.

H. W. S.

Graveure Uses Vanderpool Song for Encore

All last season Louis Graveure used Frederick W. Vanderpool's "The Want of You" for an encore. This season he has chosen another song by the same composer—"Values." This was his first encore at his recent Chicago recital at Orchestra Hall.

VANCOUVER APPLAUDS PAVLOWA

Paul Althouse Scores with Men's Musical Club—Local Operatic Society Gives Excellent Initial Performance—Notes

Vancouver, B. C., March 1, 1921.—An engagement that had been announced months ago and awaited with eagerness was that of Anna Pavlova and her Russian Ballet. Three performances (one matinee) were given on January 25 and 26. At these the famous ballerina delighted the artistic senses. The dancing of Pavlova and the members of her ballet was further enhanced by the beauty of the musical settings and colorful scenic backgrounds and costumes.

PAUL ALTHOUSE WITH MEN'S MUSICAL CLUB

Last August the Men's Musical Club wired the MUSICAL COURIER for information regarding the securing of soloists; particulars were supplied and various artists were suggested, and the Club decided upon Paul Althouse for the first concert of the season. This, held at Wesley Church on January 26, was a triumph for all concerned. From the first phrase of his second number, Scontrino's "Dimmi Perche," Mr. Althouse gained a thorough grip upon his hearers, and all of his succeeding selections were received with that delightful warmth which comes only from an audience that is completely "won" by the attainments of the artist and has given its personal liking. The tenor's offerings were widely diversified; his voice soared with vibrant fire in "Celeste Aida" and then in response to the roar of applause he sang a "cooing" negro melody, "Ma Lindy Lou." The conclusion of the concert was Cadman's cantata, "The Vision of Sir Launfal." Mr. Althouse sang the tenor solo with fine sympathy for the theme. John Jenkinson was the local baritone soloist and the chorus parts were taken by the Club. In this, as in their other numbers, the members of the organization more than lived up to the high standard they have previously set. Andrew Milne conducted.

INITIAL PERFORMANCE OF LOCAL COMMUNITY OPERATIC SOCIETY

The first undertaking of the Vancouver Community Operatic Society was the production of "Haddon Hall" (Grundy-Sullivan), at the Avenue Theater in the latter part of January. Some pleasing music is given to the roles of Dorothy Vernon and John Manners, and Peggy McPhaden and Alec Wallace made the most of their opportunities. Other principals were Doris Wilbers, Elena Watson and Aubrey Clarke. George Hill, as Rupert, and J. C. Wallace, in the part of McCrankie, caused much merriment with their stern arraignment of the little failings of the present time and place. It was evident that the success of the performance was largely due to the expert training of Lieutenant Parkin, musical director, and Harold Nelson Shaw, stage director.

NOTES

The Woman's Musical Club gave an afternoon musical at the Hotel Vancouver, January 19. Mrs. Harry Douglas, Miss McPhillips, Hazel McDonnell, Elsie Alexander and J. E. Pacey each contributed enjoyable numbers.

The Vancouver Music Teachers' Association—president, H. Roy Robertson; secretary-treasurer, Arthur J. Foxall—is rapidly establishing itself and has already commenced work towards inaugurating the school credits system and the registration of teachers.

E. R. S.

Klibansky Pupils Always Busy

Sergei Klibansky, New York vocal teacher, announces several new engagements of his pupils. Lotta Madden, who recently scored such success with the Los Angeles Philharmonic Orchestra, was engaged to sing with the San Francisco Orchestra in San Francisco, March 27. Lottice Howell, coloratura soprano, is on a ten weeks' tour, and will sing in the following towns: Cumberland, Maryland; Buchanan, W. Va.; Richmond, W. Va.; Weston, Athens, Ohio; Jackson, Weston, Nelsonville, Logan, Glouster, Martin's Ferry, Hillsboro, Defiance, Fort Recovery, Greenville, Waverly, Maysville, Ky; Cinetheina, Mt. Sterling, Hopkinsville, Madisonville, Russellville, Clarksville, and Bowling Green. Ruth Miller is the soloist at the Christ Lutheran Church, Freeport, L. I.

Mr. Klibansky gave another recital in the auditorium at Wanamaker's on March 26, when the following pupils took part: Ruth Percy, Adelaide de Luca, Emma Keller May, Alveda Lofgreen and Milton Bevan.

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MONTREAL MUSICAL ITEMS

Montreal, Canada, March 10, 1921.—An enthusiastic audience filled the large hall of the Windsor, and many were standing, to hear Thibaud, on the evening of February 21. He opened his program with the Saint-Saëns concerto in B minor and among his other numbers were "Poems," by Chausson, which evoked a perfect hurricane of applause; andante, Mozart-Saint-Saëns; "Minuet Caprice," Rode-Thibaud; "Les Cherubins," Couperin-Salmon, and polonaise in A major, Wieniawski, which brought the audience to a high pitch of enthusiasm.

The new string quartet, under the direction of Albert Chamberland, gave the first organized concert on February 10, in the ballroom of the Ritz-Carlton. The program met with success, the audience being greatly interested and generous with applause. The program consisted of works by Beethoven, Debussy, Grieg and Saint-Saëns. H. Saucier, at the piano, Mr. Garipey, trumpet, and H. Delellier, double bass, assisted.

Hipolito Lazaro, tenor, who is always welcome here, came to the St. Denis Theater, February 12, under the management of Mr. Gauvin.

Under the same management the Flonzaley String Quartet, at the Windsor Hall, on March 2, played superbly a choice program of classic and modern music, which was greatly appreciated by the audience which filled the hall. The program consisted of the Haydn quartet in D major, op. 64, No. 5; two movements from the quartet in F minor; Victor Vreul's quartet in A minor, op. 41, No. 3, and Speigh's "The Lonely Shepherd."

An interesting program was given by Stanley Gardner, a young Montreal pianist, in the Ritz-Carlton, on February 23. His annual concert is always an event looked forward to with pleasure. This program was made up of classics and novelties, including works by Liszt, Schumann, Frank Bridge, Beethoven, Brahms, Groviev and Nathaniel Dett.

On February 28 Benno Moiseiwitsch, Russian pianist, gave a recital in the Windsor Hall, under the management of Evelyn Boyce. He was greeted by an enthusiastic audience upon this his first appearance in Montreal. His program included works by Scarlatti, Bach, Daguin, Rameau, Mendelssohn, Chopin, Ravel, Debussy, Palmgren, Weber, Scriabin and Wagner-Liszt.

One of the musical sensations of this season was Ignaz Friedman, Polish pianist, who gave a recital at the Windsor Hall, March 3, under the management of Louis Bourdon. There was a representative audience and seldom has a pianist been more warmly received here. His program consisted of: "Ballet," Gluck-Friedman; "Chaconne," Bach-Busoni; sonata, B minor, Chopin; polonaise in A major (posthumous), Chopin; intermezzo, Brahms; etude, No. 6; "Elledanse," Friedman.

To mark the anniversary of St. David's Day, the Welsh Society held a concert in the Windsor Hall followed by an informal dance. The visiting singers were Phoebe Crosby, soprano, and Carl Rollins, baritone, of New York. Merlin Davies gave a few songs in the Welsh tongue, and Mrs. Plouffe-Stopes offered piano solos by Brahms, Chopin, Liszt, and Saint-Saëns.

"Les Beatitudes," by Cesar Franck, was given on February 24 in the Monument National, by a chorale of which J. A. Brassard is the conductor.

The song recital at the Windsor Hotel by Edward McHugh, baritone, assisted by Eva Plouffe-Stopes, pianist, attracted a large audience.

An evening devoted to Canadian ballads and folk songs was given before the St. James' Literary Society, February 24. Marius Barbeau, of the Dominion Ethnological Department, at Ottawa, spoke. Mr. Barbeau has collected about 4,000 French-Canadian folk songs, many of them taken direct from the life of old "habitants." He gave several examples of the old folk songs, sung in French-Canadian, and the illustrations sung by the Canadian folk singer, Philias Bedard, of St. Remi, Quebec, greatly added to the pleasure of the evening.

On Saturday afternoon, March 5, Arthur Egg, gave another of his popular organ recitals, assisted by the Gagnier Woodwind Quintet, consisting of flute, oboe, clarinet, French horn and bassoon, played by five brothers—Lucien, Ernest, Armand, Guillaume and J. J. Gagnier.

The faculty of music in connection with McGill University will establish a fund to be known as the "Peterson Scholarship Fund," in recognition of the support and interest given the Conservatorium of Music by the late Sir William Peterson, during the years of his principalship of McGill University. M. J. M.

American Academy Matinee and Commencement

Two separate affairs of importance took place at the Lyceum Theater March 21 and March 22, respectively. On the former date d'Annunzio's play, "The Honeysuckle," was given its first performance in this country, and on March 22 the annual commencement of the institution took place. The gloomy, morbid play gave Kay Strozzi opportunity to display her decided talent for emotional acting. Olive Robertson with glorious red hair, and Lucille Wadler, pretty and graceful, were well liked. Murray Bennett and Wellman Parsons portrayed their roles in praiseworthy fashion, and Florence Mason was a highly intelligent mother. Elsie Grant made the most of a small part, and all in all the difficult play was cleverly handled.

The graduating exercises of the thirty-seventh year of the American Academy of Dramatic Arts, Franklin Sargent founder and president, at the Lyceum Theater, March 22, was as usual witnessed by a throng which crowded the theater. Daniel Frohman presided in place of Mr. Sargent, absent because of illness, this being the first time he has missed the commencement, and it was also the first appearance of Mr. Frohman on the Academy graduation platform. Mr. Frohman delighted all by his clever guidance of matters, and gave a talk based on his many years of experience as manager, showing also amazing memory in quoting Shakespearean speeches. Lucy Watson ("White Villa" company) was next introduced, and read a paper which was applauded by the large audience. Following her came Frank Bacon (of "Lightnin'") and this amiable, gentle character gave a talk which was hugely enjoyed by everybody. It was of such good humor, so wise and witty, that he kept the throng engrossed in every sentence.

There followed the distribution of diplomas, forty-two

young actors receiving them. They were: Olivia Allen (Shreveport, La.), Katherine Atkinson (Baltimore, Md.), Helene Bennett (St. Paul, Minn.), Murray Bennett (Charleston, S. C.), Norman Brace (Cleveland, O.), Louis Bray (Newark, N. J.), Charles Brown (Iowa City, Ia.), Theresa Croly (Brookline, Mass.), John Crump (Clarksdale, Miss.), Isabel Carter (Salem, N. J.), Elmore Gailey (Ashland, Ill.), Elsie Grant (San Francisco, Cal.), Kay Hammond (New York City), Richard Hanes (Noroton Heights, Conn.), Don Harrington (Spokane, Wash.), Harold Healy (New York City), Edwin Hill (Amarillo, Tex.), Natalie Hillman (Wilkes-Barre, Pa.), Scott Hitchner (Bridgeton, N. J.), Arthur Hughes (Chicago, Ill.), Lillian Kemna (New York City), Nina Krasnova (Chicago, Ill.), Evelyn Lawrence (Chicago, Ill.), William Leonard (Piqua, O.), Louise Lucas (San Antonio, Tex.), Harry Luerich (Newark, N. J.), Florence Mason (Palo Alto, Cal.), Mary Milan (Hot Springs, Ark.), Catherine Dale Owen (Louisville, Ky.), Wellman Parsons (Ypsilanti, Mich.), Robert Randol (Ardmore, Okla.), Olive Robertson (Oklahoma City, Okla.), Josephine Fetter Royle (New York City), Virginia Sale (Urbana, Ill.), Norman Spears (Glasgow, Mont.), Miriam Stoddard (New York City), Gerald D. Stopp (Plainfield, Ill.), Kay Strozzi (Winnetka, Ill.), Mary Tarry (Columbus, O.), Joan Taber (New York City), Lucille Wadler (New York City), Priscilla Wilde (Hollywood, Cal.).

A Word About Quisiana

Now that the warm months are approaching the musical world is beginning to turn its attention to the manner in which the summer is to be spent. The Quisiana Camps, situated at Lake Kezar, Center Lovell, Me., offers to guests much rugged beauty and the grandeur of unkempt gardens. In addition to the outdoor sports such as boating, canoeing, swimming, tennis, etc., the artists' concerts held in Quisiana Music Hall, which stands on a knoll in the heart of the forest, have come to be looked forward to with special interest. Quisiana means "Here's health to you."

Parson Conducts "Joan of Arc"

A week ago Sunday at the Century Theater a special performance of "Joan of Arc" was given by Margaret Anglin and company for the benefit of the Knights of Columbus. William Parson, musical director with Miss Anglin for some time and well known in musical circles as a director of talent and ability, gave an artistic performance, with the assistance of his orchestra, of music from Tchaikowsky's opera, "The Maid of Orleans," in which he again showed himself worthy of the reputation established as a wielder of the baton.

A Request for Harp Compositions

Mildred Dilling, the harpist, has asked the MUSICAL COURIER to state that she is seeking American compositions suitable for the harp. These she will perform at the American Music Festival in Buffalo in the early Fall. Such manuscripts should be addressed to Miss Dilling at 315 West 79th street, New York.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered serially.

LEONCAVALLO.

"Will you kindly tell me if Leoncavallo is living? There is so much talk about his opera 'Edipo Re' I should like to know something about him."

No, Leoncavallo is not living, having died within a year or so. The musical dictionaries are totally silent on the subject of his death, but he was born in 1858. His best known and most popular opera is "Pagliacci," which was first produced in 1892 and has since then been one of the most popular "favorites" in the opera world. While he wrote many other operas, none of them achieved the fame of "Pagliacci."

SCHULZ-EVLER.

"I have been unable after much search and inquiry to learn anything about Schulz-Evler, who wrote a concert paraphrase of the 'Blue Danube' waltzes. I would so appreciate any information you can furnish."

Many seem to know of Schulz-Evler and that he wrote the concert paraphrase of which you speak, but that appears to be the extent of their information, excepting that he never wrote anything else. It may be that someone reading this inquiry will furnish further facts.

PUBLISHERS OF BOOKS.

"I shall be very grateful if you can furnish the names of the publishers of the following books: 'Voice Building and Tone Placing,' H. H. Curtis; 'How to Sing,' Lilli Lehmann; 'Voice and Nerve Control,' I do not know the name of the author of the latter book. Thanking you for a reply at your earliest leisure."

"Voice Building and Tone Placing" is published by D. Appleton; "How to Sing," Macmillan, and "Voice and Nerve Control," Stokes, all of them New York City publishers. You would find, however, that leading music publishers have a book department where these books can be purchased. The author of "Voice and Nerve Control" is Bull-Ransky.

TOM KING'S PUBLISHERS.

"Will you be kind enough to furnish me with the name and address of the publisher of Tom King's 'Method for Slide Trombone?' I think they are located in Chicago. Thank you in advance for your kindness."

The book is published by Tom King; it can be procured of Carl Fischer, 38 Cooper Square, New York City.

PIECES FOR EXAMINATIONS.

"As the announcements come so late, a piano student would like to have a safe list of pieces to become familiar with for a scholarship examination in the future."

A well known teacher of the piano has given the following as suitable for your purpose: Polacca in A flat, Bohm; waltz in E minor, Chopin; Regatta Veneziani, Liszt.

PIANO CONCERTO.

"Would you be kind enough to give me the name of a very beautiful piano concerto of moderate length which is not hackneyed. There is no objection to its being difficult."

Do you know the concerto in F minor by Hiller? It is highly recommended by a person in authority.

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THE COMING FESTIVALS

Ann Arbor, Mich.

May 18, 19, 20 and 21 are the dates of the twenty-eighth annual May festival, to be held in Ann Arbor, Mich., under the direction of Dr. Albert A. Stanley. The program is impressive. The list of soloists includes Lucrezia Bori, Rosa Ponselle, Florence Hinkle, sopranos; Cyrena Van Gordon, Merle Alcock, contraltos; Orville Harrold, Charles Marshall, Lambert Murphy, tenors; Theodore Harrison, Arthur Middleton, Chase B. Sikes, baritones; Gustaf Holmquist, bass, and Fannie Bloomfield-Zeisler, pianist. In addition, there will be the University Choral Union, with Albert A. Stanley, conductor; a children's chorus of several hundred, under the direction of George Oscar Bowen, and the Chicago Symphony Orchestra, with Frederick Stock conducting.

Wednesday evening, there will be a miscellaneous program, with Orville Harrold as soloist. Thursday evening, Mendelssohn's "Elijah" will be presented, the soloists being Florence Hinkle, Grace Johnson Konold, soprano; Merle Alcock, Lambert Murphy and Theodore Harrison. There will be a children's concert Friday afternoon, when the soloists will be Chase Sikes, baritone, and Marian Struble, violinist. Lucrezia Bori will be soloist at the miscellaneous program Friday evening, and Mme. Bloomfield-Zeisler, at the symphony concert Saturday afternoon. Saturday evening, "Aida" is to be given with Rosa Ponselle, Grace Johnson Konold, Cyrena Van Gordon, Charles Marshall, Arthur Middleton, Robert McCandless and Gustaf Holmquist.

Special significance is attached to the festival this year on account of the fact that it will be the last festival given under the direction of Dr. Stanley, who has asked to be relieved from active service at the end of the present school year. Several of the programs will contain compositions by Dr. Stanley, included at the special request of numerous friends and festival patrons.

The appearance of Marian Struble, violinist, and Robert McCandless, baritone, both students of the University School of Music, is also significant. At the recent contest for young musicians conducted by the Federated Music Clubs, these young artists were both winners of first places in their respective fields. Another winner, Doris Howe, is also a student of the University School of Music. The winner of the piano contest, Sylvia Simons, is a young woman of Detroit.

Fitchburg, Mass.

Preparations for the 1921 Fitchburg Music Festival, at City Hall on April 21 and 22, are progressing in a manner especially gratifying not only to the many who are active participants in the coming concerts but also to the city as a whole. Among the festival soloists already announced are Marcella Craft and Dicie Howell, sopranos; Paul Althouse and Judson House, tenors; Royal Dadmun and Arthur Middleton, basses. The orchestra of forty men will be provided by Louis Eaton, with Roland Huxley as concertmaster. The personnel of the orchestra will be largely the same as in previous seasons, Mr. Eaton having recruited and conducted the orchestra for the Fitchburg festival and other festivals in this section for the past eight years. The chorus is the largest in the history of the society and numbers 320 voices. The choral works in preparation are Coleridge-Taylor's "The Departure of Hiawatha," César Franck's setting of the 150th Psalm, and Berlioz's "The Damnation of Faust."

Special festival committees, appointed by the directors from the ranks of the choral society, are as follows: printing—President Herbert I. Wallace and William R. Rankin; publicity—Mrs. Richard B. Lyon, Elizabeth D. Perry, Edith Godbeer, Charles H. Sheehan, and Richard Fosdick; reception—John G. Thompson, Leon S. Field, Frederick Fosdick, Mrs. Herbert I. Wallace, Elizabeth Godbeer, Mrs. H. F. Vandell, Amy L. Connor, Dr. Charles T. McMurray, Mrs. William D. Goble, and Mrs. G. Bertram Lord; tickets—David F. Manning, M. A. Cutler, Mary Markham, Mrs. Walter F. Sawyer and Elizabeth D. Perry; hall and stage—G. Stanton Webster, Herman S. Cushing and Dr. Charles T. McMurray. David F. Manning, of Springfield, and Mrs. Carlton R. Sanford, of Leominster, have recently been added to the board of directors.

North Shore Festival Announcement

The Chicago North Shore Festival Association has sent out announcement for the thirteenth music festival, which will take place at Northwestern Gymnasium, Evanston, from May 24 to 31—five nights and two matinees. The musical director is Peter C. Lutkin; the orchestra conductors, Frederick Stock and Josef Stransky; the guest conductors, Henry Hadley and Arne Oldberg, and the associate conductor is Osbourne McConathy. The festival chorus of 600 singers, children's chorus of 1,500 voices, vested boy choir of 300 voices, young ladies' high school chorus of 300 voices, a capella choir, Chicago Symphony Orchestra, New York Philharmonic Orchestra, and grand organ built for use at this festival will be heard, as will the following soloists, whose names appear here alphabetically: Merle Alcock, Percy Grainger, Theodore Harrison, Orville Harrold, Florence Macbeth, Charles Marshall, Margaret Matzenauer, Arthur Middleton, Lambert Murphy and Marie Sundelius. The programs are also included in the announcement as well as the list of officers, committees, together with the plan of the Northwestern Gymnasium of Evanston, where the festival takes place each year. Any one desirous of getting a pamphlet in its entirety may address Carl D. Kinsey, business manager of the festival.

Fred Patton for Halifax Festival

Fred Patton will make his third appearance within two years at the Halifax (Nova Scotia) festival April 11, 12 and 13. On April 11, he will be heard in "The Messiah" and on April 12 he is booked to give a miscellaneous concert with Grace Kearns, Alma Beck and Judson House. On April 13 "The Messiah" performance will be repeated at Truro. This engagement is the direct result of Mr. Patton's successful appearance in Halifax last year.

On April 14 and 15, Fred Patton will be heard at the Pictou County Festival at New Glasgow, N. S. He is booked for "The Elijah" performance and for a miscel-

laneous concert. Last year, the soloists at the Halifax Festival went to New Glasgow and were so successful that Pictou County decided to have a festival of its own this year. The conductor is W. D. Fife.

Altschuler to Teach Russian Song Interpretation

It is just as natural for a Russian authority on the song literature of his country to impart that knowledge to singers as it is for a French or German, even Italian teacher of languages, to guide young artists in the matter of correct diction and pronunciation. The recent announcement,



G. Dobbin photo.

MODEST ALTSCHULER,

Conductor of Russian Symphony Orchestra, who is at present specializing in preparing talented singers in Russian repertory.

therefore, that Modest Altschuler, conductor of the Russian Symphony Orchestra, is going to devote some time to teaching the interpretation of Russian songs has attracted considerable interest. Mr. Altschuler feels that there is great need for this development. In a recent talk with a MUSICAL COURIER representative he explained some of his views:

"Many times of late I have listened to singers trying to give the real message of Russian songs, and I am frank to admit that I could not recognize the real beauty of the songs, simply because their interpretation was completely different than what it should be. After a bit, I told myself that I ought to help singers in that respect. Urged by a number of people to hold classes in Russian song interpretation, I have now started the work."

"Now I might add a word of explanation about what most singers lack in their interpretation—it is the real flavor, the spirit characterized by its sadness!"

"I heard Toscanini conduct 'Boris Goudonoff' and while

his reading of the score was beautiful, still it was not Russian. Tchaikowsky's 'Pique Dame' as performed here under Mahler was an offense to Russian ears and as far as 'Eugene Onegin' is concerned, the less said the better. Now I don't mean that musically these works were disappointing, but only that the flavor was missing."

"For this same reason, nineteen years ago I founded the Russian Symphony Orchestra—to present Russian music as it really is. In singing Russian songs, it is not enough to sing them correctly as far as the letters are concerned, and here I must say that it is not necessary either for the American to do them in Russian. In fact the public and the singer will feel the beauties of the song much more if given in their own tongue. Words don't mean anything unless they are felt."

"As for Russian opera—that will make a step forward only when the real spirit is delivered to the public."

Mr. Altschuler and his orchestra will be on tour until the middle of May, after which he will continue his teaching. During the summer months, he will spend several days in New York so as to accommodate out-of-town pupils.

J. V.

METROPOLITAN OPERA

(Continued from page 23)

comment at this time. It is sufficient to say that she pleased the large audience not alone with her acting or amusing antics but also with her singing. Mr. Crimi, who had to depend more upon his voice as the part does not give much opportunity for acting, came in for his share of the audience's favor. He sang his music exceptionally well. Ada Quintina, that remarkable little child, also impressed the audience with her naturalness and poise. Moranzoni conducted with his usual skill and aplomb.

SUNDAY EVENING CONCERT, APRIL 3.

Fritz Kreisler was the guest soloist at the Sunday evening concert at the Metropolitan on April 3—and he played and played and played and played, although his principal number was the Viotti concerto, no. 24. The singers were Orville Harrold, tenor; Pasquale Amato, baritone, and Kathleen Howard, contralto, the two men singers in particular turning out to be great favorites with the audience, a huge one that packed seats and standing room. The orchestra, with Richard Hageman conducting, played the "Oberon" overture and the Bacchanal from "Samson and Delilah" excellently, and had to repeat Kreisler's "Liebesfreud" in Frederick Stock's clever orchestral arrangement.

Lipkowska Costume Recital, April 9

Lydia Lipkowska, the charming operatic soprano of the Chicago Opera, will give a costume recital at Carnegie Hall next Saturday afternoon, April 9. She will appear in Russian, French and old English costumes, singing appropriate songs, in what promises to be a very interesting program. Following her recital she sails for Stockholm, Sweden, where she will sing at eighteen operatic "guest" performances.

Stars for Ravinia Opera

The complete announcement of the coming summer season of opera at Ravinia Park has not yet been made, but the MUSICAL COURIER learns that President Louis Eckstein has already signed three operatic stars of the first rank: Florence Macbeth, soprano; Charles Hackett, tenor, and Riccardo Stracciari, baritone.

Seidman to Manage Kimball Hall

Louis L. Seidman has taken over the management of the Kimball Concert Hall of Chicago for the season 1921-22 and is now booking for the fall.



ETHEL FRANK,

The well known Boston soprano, who made her first appearance at Queen's Hall, London, on March 9, when she scored a brilliant success, photographed with Major R. Mayer, her impresario, at her left, and Albert Coates, conductor of the London Philharmonic Orchestra, with which she appeared.



ROBERT HAYNE TARRANT AND ARTHUR SHATTUCK.

The well known impresario (on the left) and the pianist, who needs no introduction, watching the Japanese fantail gold fish in the lily-pool in the former's patio in New Orleans. Mr. Shattuck gave a recital there on February 21 in the Shriners' Mosque before a capacity audience, who greeted the artist most enthusiastically. This marked his fourth appearance in the Crescent City.



THEO KARLE.

The tenor, who, owing to the unsettled conditions in Europe, has cancelled his tour of England, which was scheduled to begin on May 20. Instead he will remain in America next year, opening his season in the Northwest on September 15. (Ira L. Hill photo.)



A VIOLINISTIC CHARLIE CHAPLIN?

No—Guess again!—It's Jules Falk.



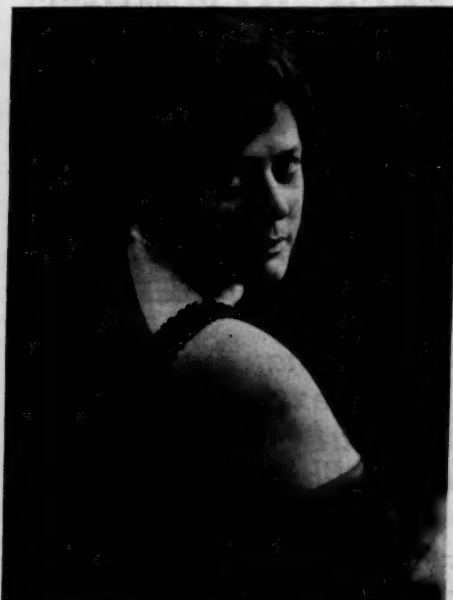
SYDNEY THOMPSON

As the Angel in Horatio Parker's "Dream of Mary," Miss Thompson created the part at the Norfolk (Conn.) Music Festival, and has always played it since. Miss Thompson's first London recital appearance will take place at Aeolian Hall, May 9, in original plays and folk lore in costume; her second London recital with George Harris, Jr., May 18—"Vistas of Old Romance"—old folk ballads given in drama form by Miss Thompson and sung by Mr. Harris.



MANA-ZUCCA AND BEN AUSTRIAN.

The well known artists, snapped recently at Palm Beach.



LILLIAN GINRICH.

Dramatic soprano, who was exceedingly well received at her recent recital in Philadelphia. Miss Ginrich's repertory is most comprehensive and varies from the lighter classics to the brilliant operatic selections and oratorio arias. (Kubey-Rembrandt Studios photo, Philadelphia.)



PAUL ALTHOUSE.

The Metropolitan tenor, photographed in front of some of his posters after a most successful appearance in Sherman, Tex., at Kidd-Key College.



RUDOLPH GRUEN.

The young pianist-accompanist, snapped on his recent tour with Mr. Althouse at one of the old missions in San Antonio, Tex., built in 1701. Mr. Gruen returned last week to New York only for a few days before starting on another short tour, which opened in Memphis, Tenn., on April 1 with Titia Ruffo and included an appearance with the same baritone in New Orleans on the 4th. He will also assist Paul Althouse in Portsmouth, Ohio, on the 14th, Leta May at the Waldorf-Astoria on the 14th, Ruffo in Paterson, N. J., on the 17th and at the Hippodrome, New York, on the 27th, and an additional appearance with Ruffo in Toronto on the 29th.

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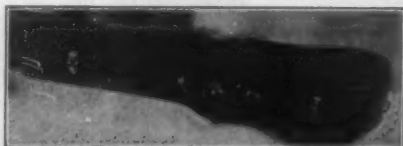
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CAUSES OF THE INCLINATION TO "SWALLOW" AND "CLEAR THE THROAT" WHEN SINGING.

By William A. C. Zerff

The many inquiries and requests for help which I have of late received from singers who find it difficult, in some cases even impossible, to sing through a song without having recourse to swallowing or clearing their throat, and the success achieved in the relief of such cases, leads me to believe that an elucidation of the causes of this trouble might be welcome to many of those who find themselves prevented from attaining their full success by a persistence of this habit. I say "habit," for it is undoubtedly to be classed as such, although, unlike many other habits which are often unthinkingly formed, it owes its origin to causes which cannot be removed by a careless "don't." In these days, when people are so inclined to ignore the physical and seek remedy for their troubles in high flown and pleasant sounding phrases, a little careful examination of actual and demonstrable facts may not come exactly amiss.

The following quotations from letters received will suffice to indicate the similarity of the symptoms experienced and how pressing the need is for relief.

"I experience a strong, in fact overwhelming, desire to swallow whenever I attempt to sing in public, and yet the swallowing affords me no relief." "I feel constantly the need of clearing my throat and swallowing, which makes satisfactory singing impossible." "In spite of being assured by a throat specialist that I have not more than a normal amount of mucous, I have to clear my throat every few moments whenever I sing." "I have been bothered with an inclination to swallow every few seconds while singing, the inclination coming on me right in the middle of phrases where I cannot stop and take time to swallow without disturbing the flow of tone. Sometimes fighting it I gag. It is not a lump in my throat, but feels as if it were caused by a surplus of saliva. But as it bothers me only while singing publicly I know it is hardly that, and then again I do not feel nervous, but cool and capable of doing my best."

While there are undoubtedly many cases where the actual presence of an excess of mucous is medically verifiable, the writer feels that in the majority of cases the desire to swallow arises from an entirely different cause. Further, that this cause is not "nervousness" on the part of the singer, although the presence of a nervous tension such as is likely to exist upon public appearance would be very liable to accentuate any such habit. Its origin, however, is directly traceable to faulty methods of voice production, as will be seen from the following explanation.

In order to gain a clear insight into what might constitute a reason for the desire to "swallow" when singing, it is necessary to understand exactly what does happen during the act of swallowing. As I have in previous articles

so often endeavored to emphasize, the fact that the throat serves the double purpose of singing and swallowing is all too frequently, in fact most generally, ignored, and yet the question we are now discussing affords ample proof how intimately related the two functions are. It should be remembered that, while from the larynx down the path of food is entirely separate from that of the breath, just above the larynx occurs a union of these paths. This means that the very same mechanism by which we are enabled to swallow (tongue, soft palate and pharynx) is also used to help in the formation of vowels and consonants. An understanding of this fact makes it easy to realize that it is by no means always easy to keep the action of these two functions separate.

In the case of a freely and correctly produced voice, the swallowing muscles are relaxed and take no part in the actual production of tone. Should they, however, be unconsciously brought into play they cause an "interference" with the action of the vocal organ to take place. During the act of swallowing, the larynx (vocal organ) is completely closed and drawn forward in order to allow the food or liquid to pass into the esophagus. This very naturally renders any attempt at tone production impossible, even the slightest contraction of the swallowing muscles having a marked effect upon the freedom of action of the vocal organ and upon the quality of tone produced. It is the failure to keep these muscles fully relaxed that is responsible for most of the difficulties connected with the voice.

It therefore follows that, if our method of voice production is one which does not emphasize the necessity for separating and keeping separate the action of the swallowing muscles from the tone producing muscles, the attempt to sing is liable to stimulate and bring about an action not only of the vocal muscles, but also of the swallowing muscles, which, setting up an actual mechanical interference, creates the very natural desire to "swallow" the interference. Relief from the discomfort which this condition produces is only obtainable by the relaxation of the offending muscles, the constant though unconscious contraction of which in time becomes a serious menace to the voice.

We are therefore forced to conclude that the only cure possible for the persistence of an inclination to swallow while singing, is to be found in the acquirement of correct habits of singing. As long as the vocal muscles are not permitted their complete freedom of action, the condition of discomfort will persist and become intensified. Not until a condition of relaxation of the interfering muscles has been attained will anything like freedom of tone production be possible, and once this freedom obtains, the desire to swallow will disappear.

Cornell Summer Session Opens July 4

The Cornell University summer session for the training of supervisors of music opens July 4 and closes August 12.

The university issues a supervisor's certificate on completion of the regular course and a similar certificate to those who complete the courses for supervisors of instrumental music. These certificates are honored by practically all states without examination.

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The summer session concert series includes a recital by Leopold Godowsky, master pianist. Additional musical events include several faculty recitals, bi-weekly community orchestra rehearsals, several community sings and the annual choral concert by the advanced chorus. Ithaca is beautiful in summer, and affords abundant and attractive opportunities for recreation.

Great Demand for Dunning Teachers

Carrie Louise Dunning, originator of the Dunning System of Improved Music Study for Beginners, has had within the past year so many applications, some of them from remote corners of the earth, for exponents of this systematized plan for teaching that it has become impossible for her to supply the demand. These calls have come from various parts of the United States and Canada, as well as from as widely separated places as Egypt, South Africa, and China. Mothers who have witnessed the results of this manner of teaching, which trains the child's mind, along new psychological and pedagogical lines, are most enthusiastic about the system, for it gives the child a sure foundation upon which to build its musical education.

Mrs. Dunning will hold a normal class in Chicago, Ill., beginning July 5, and one in New York City, beginning September 22.

Phillips-Jenkins Artist in Musical Comedy

"Tangerine," a musical comedy, was given its first presentation in Washington, D. C., at the Shubert-Belasco

Theater on March 7 and was favorably reviewed by the local critics. Vivienne Segal is featured in the cast, and, according to the Washington Post, her duets with Douglas Stevenson are probably the most effective musical numbers of the play. Miss Segal, an artist pupil of Mrs. Phillips-Jenkins, is a well-schooled and charming young singer.

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MUSIC ON THE PACIFIC SLOPE

SACRAMENTO ENJOYS THE EUTERPEAN CLUB CONCERT

Under Director Edward Pease the Organization Shows
Signs of Great Progress—Mme. Kalova Is the Soloist—
Mary Jordan and Samuel Gardner Give

Recital—Notes

Sacramento, Cal., March 8, 1921.—The first concert this season of the Euterpean Club took place last evening under the club's leader, Edward Pease, and it was one of the musical feasts of the year. This organization of women's voices is in the second year of its existence, and there is no question that it is one of the foremost singing societies of Sacramento today. There was that certain poise last evening which bespeaks much preparation. The program was given without a note in the hands of the singers. Director Pease has the faculty of perfection in detail and the program had finish in every particular. Mrs. Pease was the accompanist and, needless to say, an excellent one.

The visiting artist was Mme. Kalova, a Russian violinist of excellent qualities. This was her first appearance here and not being known to any extent her hearers were happily surprised. Mme. Kalova possesses a large tone of exquisite beauty. While there was an adequate technique, her musicianly qualities were always in the foreground. She was accompanied by Albert King at the piano, an artist of fine attainments.

JORDAN-GARDNER RECITAL

At the 468th recital of the Saturday Club the other evening the artists presented were Samuel Gardner, violinist, and Mary Jordan, contralto. Mr. Gardner was heard to best advantage in a group of his own compositions in which he displayed not alone qualities of a fine violinistic nature but also talent for composition. He is a fine artist. Mary Jordan was much enjoyed. Her voice is indeed a contralto, and she had the splendid taste to sing songs

which belong to that range. Stella Barnard was a satisfactory accompanist.

NOTES

Another violinist has taken up his residence in Sacramento, as head of the violin department in the Keeney School. He is Russel Keeney, a pupil of Theodore Spiering.

Ida Hjerleid-Shelley, pianist and teacher, presented one of her gifted young pupils in San Francisco the other day before a distinguished audience of musicians. The little lady is Gladys Buell, ten years of age.

There is a persistent rumor from certain quarters that the Saturday Club is to build a large auditorium expressly for its own concerts. Aside from the concert hall, there are to be a large number of studios for rent to teachers. At present there is no hall in Sacramento large enough to seat all of the music lovers at an artist concert, and it is to be hoped that this rumor may prove true. A. W. O.

ANNA CASE DELIGHTS TACOMA MUSIC LOVERS

St. Cecilia Club Gives Colonial Musicales—Notes

Tacoma, Wash., March 1, 1921.—In Tacoma, where the rigors of an Eastern winter are unknown, and the musical season neither "opens" nor ends, the Stadium Summer Concerts' management, composed of prominent business men of the city, enjoys the experience of a capacity attendance for its attractions the year round. The appearance of Anna Case, American soprano, an outstanding event of February, under its auspices, was no exception. Miss Case, whose visits two years ago won her a large following of friends among music lovers here and at Camp Lewis, the city's adjacent cantonment, was welcomed by an enthusiastic audience of Tacomans and officers and men from Camp Lewis, where, following her former Tacoma concert, she gave to the convalescent soldiers one of the most

delightful treats of the year. That the singer lives her art and magnetically carries her hearers along to feel every change of her mood, was again memorably evidenced in her effective program. One of her finest numbers was the aria "Mi Chimano Mimi," from Puccini's "La Bohème," which revealed to the fullest her dramatic ability and exceptional vocal endowments. In the "Waltz Song" from Gounod's "Romeo and Juliet" she also scored a triumph. She was recalled again and again, and after each group graciously added extras. Claude Gotthelf, at the piano, ably supported the singer. Miss Case closed her Northwestern tour in Tacoma and left at once to fill a San Francisco engagement.

ST. CECILIA CLUB'S COLONIAL MUSICALS

An event of importance for the last week of February was the unique Colonial musicale, given under auspices of the St. Cecilia Club, in the auditorium of the Soldiers' and Sailors' clubhouse. Mrs. Frank Montelius, of Chicago, a former St. Cecilia contralto, was presented as soloist and appeared in Colonial costume, giving as her offerings groups of old-time songs. The stage settings in Colonial style were arranged by J. H. Stine, director of Community Service, and the program given by St. Cecilia members in Colonial attire was entirely in keeping. The assisting soloists included Mrs. Ernest Cook, Mrs. A. C. Thompson, Mrs. Edwin L. Carlsen, Mrs. J. S. Eccles, Mrs. H. Skramstad and Mrs. Anderson Little. Mrs. Dix Rowland was the accompanist.

TACOMA NOTES

Pupils of the violin department of the D'Alessio Conservatory of Music were presented in an artistic recital February 25.

Margaret McAvoy, young Tacoma harpist, is making a professional success as soloist at the Clemmer Theater, in Seattle. On February 23, she was presented as harp soloist at the concert given at the Auditorium in Olympia.

A largely attended recital was recently given by Emily

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L. Thomas, Tacoma pianist, assisted by Mrs. Paul Prentice, violinist, and Kaethe Pieczonka, cellist.

Mrs. G. V. Hammond was music chairman of the committee for the sessions of the State American Legion Auxiliary convention, held in Tacoma, February 17, 18 and 19. The soloists for the sessions were Mrs. Frederick A. Rice and Mrs. Charles Evans, sopranos; R. B. Lamoireux, tenor, and Agnes Lyons, violinist.

Electa Havel, a young mezzo-soprano of Tacoma, who has been studying music in New York for over a year, has recently been given a scholarship at the New York Institute of Musical Art by Dr. Frank Damrosch, a gift which will cover her studies at the institute for the next five years. M. R.

BELLINGHAM NOTES

Bellingham, Wash., March 17, 1921.—Gladys Wier, daughter of Mr. and Mrs. W. C. Wier, of this city, appeared recently at a violin concert before a large and appreciative audience at Ferndale. A trio with Marion Westerlund, violin; Nils Westerlund, cello; Miss Wier, piano, was enthusiastically applauded. Miss Wier is a pupil of Mme. Davenport Engberg.

Another Ferndale concert was that rendered by the Bellingham School of Music faculty in the School Auditorium before a capacity house. Those taking part were H. Goodell Boucher, tenor; John Roy Williams, violin; Mabelle Porshall Burnett, reader; Mrs. H. Goodell Boucher, mezzo soprano; Maude Williams, pianist.

Bellingham people who went to Mount Vernon to hear Paul Althouse who recently appeared on that city's Lyceum course, were Mr. and Mrs. Paul P. Wells, Mr. and Mrs. Cliff Barlow, Edith Strange, Harrison Raymond, Dorothy Hawkins, Mrs. C. H. Larrabee and Althea Horst.

The Senior and Junior Music Clubs have been keeping things up to par locally. The Seniors have to their credit three programs, one being negro music, with Mrs. C. B. Harter presiding as chairman; Mesdames Dunn, Raymond, Yager, Vincent, Wells Hoppe, McCush, Davis, Scott and the Misses Strange, Zane and Hurd, providing the program, which represented Burleigh, Dett, Reddick, Coleridge-Taylor and Cook. The other Senior Club meeting presented modern Italian music with Clara Zane presiding; those taking part were Miss Gardner, Mrs. Whipple, Mrs. Burlingame and Mrs. Larrabee; the composers represented were Pirani, Sgambati, Rotoli and Rossini. Both programs were given at the Aftermath Club House.

The Junior Musical Club met at Harter and Wells Music House when piano numbers were rendered by Dorothy Miller, Dorothy Hawkins, Bernice Judson and Vivian Arter, vocal numbers by Helen Kelley and Mildred Byles. Mrs. Charles Yule of the Senior Club sang "Elsa's Dream" from "Lohengrin."

At a third meeting of the Senior Club in the Aftermath Club House, selections from "Lohengrin" were featured, with Edith Strange presiding. The program opened with a prelude for two pianos, Miss Watson, Miss Clark, Miss Horst and Mrs. Parris playing. Two vocal selections were given by Louise Madsen and Mrs. Charles Yule. The program closed with another two-piano number, given by Mrs. J. H. Prentice, Mrs. Wheeler and Mrs. Davis.

Guests at a Y. W. C. A. benefit, Mrs. John Roy Williams hosted, enjoyed a program by pupils of Edith R. Strange, piano, and John Roy Williams, violin. Those participating were Dorothy Miller, Mary McAnnally, Eula Brown and Morris Doan.

At the last meeting of the Sunday Evening Forum, the music was furnished by the fourth grade boys and girls of the Washington School, under the direction of Miss Wesley. This well balanced part singing was rendered with delightful enthusiasm.

Marion Eager, soprano, rendered several pleasing solos at the last meeting of the Federation of the W. C. T. U. held in the First Christian Church.

An interesting program was given at the First Baptist Church when the Hurd Sisters appeared in quartet, Miss DeVaux in piano solos, and Aldana Giles in a group of violin numbers.

Before a large audience Marion Gilroy, soprano, made her formal debut into the music circles of this city, when she was presented by H. Goodell Boucher in a vocal recital, assisted by Madeline Hess, pianist and pupil of Maud Williams. Miss Gilroy was accompanied on the piano by Frances Green.

Mr. and Mrs. L. E. Miller received friends at the Aftermath Club House recently to hear their daughter, Leonard, in a piano recital. The young recitalist, just in her teens and a pupil of Ethel Gardner, was heard in compositions by Paradies, Mendelssohn, Grieg, Schumann, and the concerto in C by Mozart. The guests were quite won over by the grace and charm of the young artist's performance.

Another recital of interest was that of the very young pupils of Elena Bateman, when she presented eighteen of them at her home.

The Aftermath Club has given two interesting musical programs within the last month, Mrs. J. K. Appleby having charge of one at which time Bernice Wahl, contralto, rendered a group of solos. Miss Wahl, who studies with H. Goodell Boucher, was accompanied by Mary McAnnally.

The second Aftermath Club meeting enjoyed a "Spanish" program, Don Gray delighting with Spanish songs, Mrs. Gray at the piano, while Mrs. Douglas of Mountain View also rendered some songs in Spanish, which were much enjoyed. She was accompanied by Miss Russell.

Employees of the Morrison Lumber Mills gathered at the Y. M. C. A. building, February 16, and enjoyed a novel and varied program put on by members of the employees and their families. One of the most cleverly executed features was that by the Newsboys' Chorus, Harold Green, Worthy Kanarr, Don Whipple, Gosta Youngquist and Bruce Ledingham singing solo parts. The newsboys also put on a folk dance which was highly pleasing.

The Women of Rotary met Friday, February 26, for a song practice. Paul Wells, conductor, is preparing for Seattle Convention Rotary Week. L. V. C.

OAKLAND ITEMS

Oakland, Cal., March 20, 1921.—Friends of Grace Le Page were guests at her studio recently, at a song recital given by four of her advanced pupils, namely, Isabelle

Lynch, Eva Garcia, Mae Lynch, Teresa Healy and Mrs. Harry Wales.

Piano pupils of Edna Drynan Carlson were presented in recital recently at the Hotel Oakland before a large audience.

The first annual High Jinks by Sciots, Oakland Pyramid No. 2, took place at the Auditorium Theater, February 19. The first part of the program consisted of a minstrel show and the second part was miscellaneous. A packed house marked the event, which was directed by William J. Seroy.

Alice Gentle arrived in Oakland, March 1, from Portland, having just completed one of the most triumphant tours of her entire career as guest artist of the San Carlo Grand Opera Company. She opens her dramatic work at the MacArthur Theater in "The Rose of the Rancho," assisted by a splendid supporting company, March 6. During her engagement at the MacArthur Theater, Miss Gentle will reside in Berkeley.

A class recital by pupils of Ernest Muse was recently held at the studios, 1444 San Pablo avenue. The program consisted of song numbers by a trio and soloists.

David Alberto, pianist, was heard in a recital at Ebell Hall, March 5. He chose his numbers from the works of Mozart, Beethoven, Schumann, Chopin, Grieg, Scriabin and Moszkowsky. E. A. T.

PORTLAND SYMPHONY'S THIRD "POP" AROUSES ENTHUSIASM

Conductor Denton's Forces Cordially Applauded—Hofmann Plays Return Engagement—Notes

Portland, Ore., March 5, 1921.—The third "pop" concert by the Portland Symphony Orchestra took place on Sunday afternoon, February 27, when Carl Denton conducted his men in the giving of a program containing seven enjoyable numbers. Among these were the "Rosamunde" overture, Schubert; "Blue Danube" waltz, Strauss; "Egyptian" ballet suite, Luigini, and the "Southern" rhapsody, Hosmer. The audience was very enthusiastic over the whole program, and rightly so. Conductor Carl Denton is coöperating in the music memory contest being given for school children by placing on his programs compositions which are on the contest list.

JOSEF HOFMANN IN RETURN ENGAGEMENT.

Josef Hofmann, who has a large following here, came again on February 23 and offered an all-Chopin program. The noted pianist, who made his first appearance the week before, played the B minor sonata, op. 58, in which he reached the summit of excellence. Subsequent works included the E minor waltz, F major etude and A flat major polonaise. There were extras from Chopin.

NOTES.

About fifty members of the Society of Oregon Composers met last week at the Benson Hotel and enjoyed a musical dinner. Emil Enna, president of the society, presided. This progressive organization is steadily growing in membership.

Frances Myra Elmer and Madeleine Baker, piano pupils of Jocelyn Foulkes, gave a creditable recital at the Little Theater, February 26. The program was attractive.

John J. Landsbury, dean of the school of music of the University of Oregon, Eugene, Ore., will speak at the National Convention of Music Supervisors at St. Joseph, Mo., April 4 to 8. J. R. O.

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A Theory in Teaching and the Value of Concentrated Effort Toward Universal Appreciation

The Oratorio Society of New York, Walter Damrosch conductor, recently set out to accomplish a Festival of Music. The program was long and effective, artistic and complete. The fact that the Oratorio Society has been willing to give up the usual winter concerts and concentrate all its efforts in a spring festival, is proof of the fact that the management feels the public is more willing to support a festival of music than the series of oratorio recitals spread over an entire winter season.

It will be interesting to note whether or not this plan will be acceptable to the public.

THE FUTURE OF ORATORIO.

There is great speculation and difference of opinion as to whether or not we have reached the peak of appreciation concerning oratorio music. It must be assumed that the nature of oratorio is decidedly devotional. It has its proper outlet through the church. Ambitious composers, however, conceived the plan on a tremendous scale, and in writing their devotional music called for musical forces far in advance of the average church or even cathedral.

The fact that attendance at music festivals, particularly in large cities, is very small, may prove that the public no longer desires to support this particular branch of musical development. In the smaller cities festivals thrive, principally because participants find recreational relaxation as well as cultural improvement in attending rehearsals. Unfortunately, this is not true of the larger cities. A surfeit of music invariably distracts the mind and makes us careless to the things that are constantly going on around us. There is no doubt that any music lover living in New York is thoroughly spoiled after one winter's season, for any other town.

What then is the future of oratorio? Shall it be confined to the churches entirely, or will it be possible through the generous support of wealthy individuals to keep this movement alive? We hope that the latter is true, because it would be a disgrace if such marvelous music is forced to seek the discard simply because the public was not properly educated to full appreciation of its value.

WHAT THE SCHOOLS ARE DOING.

For the opening concert Mr. Damrosch selected Piere's "Children's Crusade," a work marvelously adapted to the exquisite beauty of children's voices. It is not our purpose to go into a discussion of the music, but in justice to the composer it should be explained that despite what many critics may think of the music, some of them even going so far as to insinuate that it is trivial and uninteresting, let it be said that there is no work in which children's voices are used that is more simple, more musically, more true to the ideals, than Piere's "Children's Crusade."

To accomplish this thing, Mr. Damrosch asked the co-operation of the public schools. A chorus of 700 children was provided for him, and in all due modesty let it be said that such papers as the New York Herald, Tribune, Sun, World, and many others, referred to the children as the stars or prima donnas of the evening. They were generous enough to call attention to the following points which have been so strongly emphasized through the columns of the MUSICAL COURIER: excellent tone quality, perfect enunciation, artistic phrasing, precision of attack. What else is there in music, if these four elements are lacking? Can superiority in sight reading be heralded as the goal of school music? The artistic public is little concerned with the fact that proficiency in sight reading may be attained. They are concerned with the one great fact: Are the public schools of America leading us anywhere as far as real musical knowledge and sense are concerned?

The work accomplished by the schools of New York City for this particular occasion was well worth the effort. For many years the public schools have cooperated with the New York Oratorio Society in this direction—not for the publicity which may come as a result of this activity, but because of the great value which it has toward the musical uplift of the school system, and its lasting influence upon those children who are fortunate enough to be participants. It is perfectly true that 700 is a very small group to represent the City of New York, but let it be understood that each time the Oratorio Society or any other responsible group seeks cooperation, the work is accomplished by different teachers, and a different set of pupils.

WHAT THE SCHOOLS CAN DO.

Wherein lies the masterpiece of expression? The answer is simple and direct. It is the emotional appeal made by the pure voices of little children. There is a freshness, an awakening, almost a reincarnation of ideals. The beautiful must always seek its own outlet of expression, and what better way is there to accomplish the beautiful with children than to create a musical and literary atmosphere from which they shall breathe real living and vitalized intelligence? Considering that chorus singing must be the basis for practically all music instruction in our schools, it is wisdom to centre our efforts around the development of big choruses. First of all, to get children accustomed to the idea that chorus singing is a practical proposition. Second, that the devotional element in music may be encouraged and enlarged by having high school graduates imbued with the desire to join church choirs, and to form large choral societies for the perpetuation of oratorio. Of such is our musical structure, and from such must we build, and not be satisfied only with patronage, although patronage is a very wholesome thing, and fully appreciated. We often wonder whether the public schools can actually create audiences of the future. Let us hope that they can! That is why the modern tendencies in music are along the lines of cultural development rather than technical knowledge, and if the schools really desire to create these audiences, they must set out with that purpose in view. Experience first; knowledge after.

Of such is our musical structure, and from such must we build, and not be satisfied only with patronage, although patronage is a very wholesome thing, and fully appreciated. We often wonder whether the public schools can actually create audiences of the future. Let us hope that they can! That is why the modern tendencies in music are along the lines of cultural development rather than technical knowledge, and if the schools really desire to create these audiences, they must set out with that purpose in view. Experience first; knowledge after.

A Brilliant Bel Canto Concert

The concert and dance given at the Waldorf-Astoria Hotel, March 13, by the Bel Canto Musical Society, of which Lazar S. Samoiloff, the well known vocal pedagogue, is director, was one of the most brilliant successes of the season. The artists who appeared were Gabriella Besanzoni, contralto of the Chicago Opera; Sonya Yergin, the brilliant young soprano, and Rudolph Polk, the well known violinist. Miss Besanzoni's luscious voice was heard to splendid advantage in the "Card Scene" from "Carmen," and the aria from "Samson and Delilah." Among the many encores enthusiastically called for, she sang Ciccio's song ("Giacca") and the "Habanera" ("Carmen"). Miss Yergin, an artist pupil of Mr. Samoiloff, sang the aria from "L'Enfant Prodigue" (Debussy), and a group of songs, including "Ah, Love but a day" (Gilbert), "Le Nil" (Laroux), "Love's Pilgrimage" (Manzuca) and "Floods of Spring" (Rachmaninoff). Her beautiful voice and artistic interpretations gave keen pleasure. Mr. Polk delighted the audience with his playing of the Vivaldi concerto (A minor) and the "Albumbblatt" (Wagner), "Etude" (Kreutzer), "Slavonic Fantasy" (Dvorak-Kreisler), and several encores.

The accompanists were Emil J. Polak, Emmanuel Balaban, and Lazar S. Weiner.

The concert was followed by a ballet divertissement by artists of the Chalf Dancing School, which added much to the enjoyment of the evening. Their numbers were "Dresden Doll," danced by Marley Gutterman; "The White Rose Mazurka," by Hazel Beamer; "Night," by Dorothy Balcom, and "Magyar," by Marley Gutterman. Edward and Samuel Chalf led the cotillon, after which there was

general dancing under the direction of S. Zaveleff, of the Metropolitan Opera orchestra.

The Bel Canto Musical Society, which was organized for the purpose of helping poor but talented vocal students whom Nature has endowed with musical gifts, but who have not the means of acquiring a musical training, gave this affair to raise a fund which is to be used for its splendid aim.

Mr. Samoiloff, originator of the purposes of this Society, has interested many prominent people in this cause, as can be seen from the following list of patronesses: Mrs. Charles Baker, Mrs. Sylvan Barnett, Jean Barondess, Mrs. Simon Baruch, Helen Benson, Mrs. George Bernard, Gabriella Besanzoni, Mrs. J. B. Blackburn, Mrs. Charles G. Braxmar, Mrs. Alexander H. Candlish, Mrs. J. S. Carvalho, Mrs. W. R. Chapman, Elizabeth A. Couran, Mrs. C. F. Dinnett, Mary Duffy, Mrs. Clifford Eagle, Mrs. Max Feldman, Mrs. John M. Gallagher, Mrs. L. Russell Gear, Mrs. Fernando Guarneri, Mrs. John Gulick, Mrs. M. R. Hambur, Mrs. Oscar Hammerstein, Mrs. Theodore Hardy, Mrs. De Roda Helmut, Mrs. T. B. Hilton, Mrs. Maurice Holt, Mrs. Axel O. Ihseng, Mrs. John Jordan, Mrs. Charles Lediard, Mrs. William T. Matthews, Mrs. Katherine A. Martin, Mrs. Elizabeth S. O'Meara, Mrs. Seymour Oppenheimer, Mrs. Charles Otten, Mrs. Henry Le Roy Pershall, Mrs. G. G. Schick, Mrs. E. H. Selleck, Mrs. Upton Slingluff, Mrs. John Hudson Storer, Mme. Nina Tarasova, Mrs. A. B. Thurburn, Mrs. W. H. Van Tassel, Mrs. Arnold Volpe, Jessie S. K. Voss, Mrs. James H. Wainwright, Mrs. D. K. Weiskopf, Mrs. E. B. Williams, Manzuca, and many others.

At the next meeting of the Bel Canto Musical Society, several prominent musicians will be appointed to act as judges in selecting the students to be aided by the society. There will be a discussion of future plans, and an interesting lecture is promised.

Washington Hears Some New Stars

A concert was given recently at the National Theater in Washington, D. C., at which time some musical stars heretofore unknown to the Capital City were heard. Eleanor Reynolds, the contralto, appeared in operatic arias and songs and captivated her hearers through her beautiful voice as well as her charming personality. Miguel Nicastro, the Montevideo violinist-conductor, played in connection with N. Val Peavey a sonata by Grieg and several solos. There were numerous encores for each of the artists.

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OPINIONS OF THE PRESS**Edwin Grasse, Violinist, Composer, Organist**

Baltimore, Md., for the second time within a year heard Edwin Grasse, the blind violinist, composer and organist, at old St. Paul's Church, on St. Patrick's Day. This extremely talented musical personality appeared in a program which included violin pieces by Beethoven, Martini, Fiocco, Schumann, Wagner-Wilhelmj and his own "Morning Song." Part II of the program brought organ solos by Grasse, among others, his own transcription (just published) of Liszt's "Les Preludes," and works by Franck, Edwin L. Turnbull of Baltimore (who arranged the recital), his own original works, a nocturne and serenade, closing with the overture to "Tannhäuser," in Grasse's own arrangement.

The amazing many-sidedness of the blind man won exclamations of astonishment on all sides, some of which are echoed in the press notices appended. Besides the tributes in the daily papers, the Sun printed an article with the caption "Varying Odors Found in Music," in which Mr. Grasse "tells of the sweetness and unpleasantness he can draw from different tones." The same paper also printed an editorial on "The Blessing of Blindness," of real

march, "Victory," which has a fine martial swing, combined with a sentimental reflective touch.

The interest, of course, centered rather in the violin numbers than in the organ program, Mr. Grasse developing a fine, pure tone and exhibiting a technical skill far beyond that possessed by many artists without his physical handicap. He began the recital with the first movement of Beethoven's D major concerto, which he interpreted in a spirited manner, introducing a big cadenza. Next came an andantino in F major by Martini-Kreisler, followed by "Allegretto," by Fiocco, which was played with deep feeling and by Schumann's "Evening Song." The Wilhelmj arrangement of "The Prize Song," from Wagner's "Die Meistersinger," concluded the violin portion.—Baltimore Sun, March 18, 1921.

Mary Jordan a "Good Fellow"

Everywhere Mary Jordan appears in recital the critics invariably speak of her voice as being of true contralto timbre and that she possesses much personality. Accompanying are some press notices which cover appearances made by Miss Jordan in States on both the Atlantic and Pacific coasts:

San Francisco recognized Miss Jordan as the brilliant artist she is and accorded her an ovation.—San Francisco Chronicle.

Miss Jordan sang to a local audience for the first time, and she established herself firmly in favor. . . . Miss Jordan projected the

**"THE EDWIN SOCIETY,"**

Namely, Edwin Grasse, blind violinist, organist and composer, of New York, and Edwin Turnbull, composer and litterateur, of Baltimore, Md. The photograph was taken in the latter's home.

interest, and in this connection it is interesting to reprint a recent letter from Fritz Kreisler, as follows:

New York City, February 24, 1921.

I am very happy to hear that some movement is on foot to secure public recognition of the immense talent of Edwin Grasse, the blind violinist-organist-composer, whose merits in these three fields are worthy of the greatest possible support and encouragement.

I have on numerous occasions performed Mr. Grasse's works, which occupy a very distinguished place in modern violin literature, and shall always be happy to pay tribute to his talent or to be of service to him personally.

Please accept my sincerest thanks as a brother artist of Mr. Grasse, for your kind efforts to secure recognition for this distinguished musician, and believe me,

Very sincerely yours,
(Signed) FRITZ KREISLER.

Edwin Grasse, blind violinist, composer and organist of New York City, gave his recital in St. Paul's Protestant Episcopal Church last night. He appeared in all three capacities, and also accompanied with the organ one of the solos of Thomas DeC. Ruth, bass soloist of the church. The audience filled the edifice.

Mr. Grasse is, of course, best as a player in those things with which he (at the time) keeps in physical contact. Consequently, his highest instrumental achievements upon purely artistic grounds were in violin performance. That he has good conceptions of effects upon the organ, apart from the subject of coordination, he showed in innumerable instances. His accompanying was of his best work. Quite apart from these considerations, however, and dominating, is that Mr. Grasse plays and manipulates mechanisms as well as he does.—Baltimore American, March 18, 1921.

The interest in the artist's work was primarily aroused by the fact that he is totally blind. But last evening's performance demonstrated beyond dispute that he has the right to be classed as an artist of unusual talent, approaching very closely to genius. Those who recall his remarkable work of last year will be struck by the tremendous development that was manifest in his violin playing, his organ playing and his work as a composer. As a violinist, his tone, which is broad and sympathetic, and his intonation, which is absolute, together speak volumes for his correct ear and perfect musical sensibility. But more extraordinary is his command over the organ and its mechanical intricacies, which enables him to give free and untrammelled expression to his playing, by means of varied and colorful registration. His compositions are notable for their grace, refinement and melodiousness, while his transcriptions are striking organ reproductions of orchestral effects. Truly Mr. Grasse has received great compensation for his sad affliction.—Baltimore News, March 18, 1921.

Mr. Grasse gave a number of compositions for organ, the list including two of his own works and his arrangement of the "Tannhäuser" overture, which was given with great impressiveness and coloring. The two numbers by Mr. Grasse were a nocturne in E major and a "serenade" in A major, both works of a contemplative character, well conceived and appealingly melodious; neither wholly in the old style, nor yet pronouncedly in the modern idiom, but being a happy blending rather of the two. In this part were also included two works by Edwin L. Turnbull, president of the Johns Hopkins Musical Association. The Turnbull numbers were "Twilight," somewhat after the manner of Grieg, and his military

moods of her songs most sincerely and an admirable enunciation adds greatly to the interest of her singing.—Buffalo Evening News.

She sang songs in various languages in a pure contralto voice remarkable for its richness, power and smoothness throughout.—Buffalo Commercial.

Miss Jordan not only has a lovely voice, but she is good to look upon and is gracious in her manner.—Fresno Evening Republican.

Mary Jordan proved herself not only an artist of rare talent and development, but a "good fellow" of the first rank.—Stockton Daily Independent.

A genuine triumph was that of Mary Jordan.—Sacramento Union.

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Denver Acclaims Frances Alda

Frances Alda sang recently in Denver, Colo., at the Auditorium with such fine success that one of the critics was moved to make the remark that celestial heights were reached. This praise came from a reporter who went to the concert with a "puckered lip"—but, according to his own confession, it turned into a satisfied smile of pleasure before the concert had progressed very far. There was a hearty reception for Mme. Alda, and she was obliged to respond to many encores. The subjoined review of the concert is from the pen of Edwin J. Strigham, whose enthusiasm apparently was unbounded:

What a glorious voice of golden quality this artist has been blessed with, and with what Cellini-like craftsmanship she fashions her vocal product! She has the style of the consummate artist; her interpretations are spontaneous and in keeping with the contents of the song, both poem and music. . . . Her "antique" group was well done. . . . Starting with the next group, Mme. Alda reached celestial heights. . . . Mme. Alda should be heartily congratulated and thanked for the active part she is taking in singing the songs of American composers. "The Star" by Rogers is a gem of a song and was splendidly sung. "The Singer" by Maxwell is a good song which was so well done that the audience demanded its repetition. The last number in the American group was "An Open Secret" by Huntington Woodman, a good example of a song consisting of one glorious climax. The topmost note was made with conviction and commanding power, to which was added a wealth of glorious tonal quality.

More Tributes to Illingworth

During the current season, at his three New York recitals, Nelson Illingworth has sung over forty Schubert songs, including the "Swan Song" and "Winter Journey" cycles complete and numerous others of the master songs by Loewe, Brahms, Franz, Schumann, etc., from his amazing repertory of 800 songs. Mr. Illingworth's successes have followed each other in rapid succession and been a New York triumph for both himself and Lieder in English. It will be highly entertaining to watch his progress through the West and Middle West when he reaches there for his art is of that vivid realistic type prized most by the people in that territory. Two notices which appeared in dailies of the metropolis recently touching on Mr. Illingworth's art are as follows:

The most sublime and inspired songs ever written are in Schubert's cycle called "The Winter Journey." This cycle will be sung at Aeolian Hall by the Australian baritone Nelson Illingworth, who looks like Lincoln and who made such a sensation at his first recital here. For music students this is a glorious chance to learn the supreme art of poetic interpretation. Mr. Illingworth has a precious gift.—New York Evening Post.

Mr. Illingworth's faculty of imparting intensity to everything that he does and his deep appreciation of the poetic and musical content of a song are productive of an effect of uncommon eloquence.—New York Herald.

Critic Calls Kraft Gifted Singer

Appended are some press notices which refer to the art of Arthur Kraft, the tenor:

Arthur Kraft displayed his remarkable voice range in the role of Faust. He is the possessor of a voice which combines strength with rare tonal delicacy. Especially noticeable was this in the aria of the second act when he soared to high C with ease and assurance and in the little glissando in the waltz from high B down which held his listeners breathless.—Dubuque Herald.

Mr. Kraft has a pure lyric tenor voice of rare quality, true, smooth, sweet and well trained. He sings without apparent effort, and his diction and distinct enunciation add much to the enjoyment of his audiences.—Salamanca Press.

It was Mr. Kraft's first visit to this city, and the brilliant success which he scored guarantees him a crowded house should he ever decide to give a return engagement here. Seldom has a voice been heard here that so pleased the people. His voice was mellow, and well placed, distinctly pure, and that in where a singer scores who is firmly endowed in the matter of actual voice. It is most noticeable that he can get all of his effects without strain or violence. Mr. Kraft is certainly a gifted singer, while he has in addition those priceless and incommunicable gifts of presence and personality. Mr. Kraft appeared under the auspices of the Salamanca Musicale.—Salamanca Inquirer.

Nine Recalls for Martha Baird

There were nine insistent recalls for Martha Baird at the conclusion of the program which she presented in Aeolian Hall, New York, on March 3. The young pianist is a Californian who has received all of her musical training with American teachers. Appended are but a few of the tributes paid Miss Baird by the critics on the day following her recital:

Miss Baird's performance was noteworthy for her intelligent exposition of a long and difficult program. She is a conservative musician, her readings are logical, her command of tonal color is broad and well-placed and her touch is crisp and precise.—New York American.

As when she was heard here last year, her performance contained no little intelligence and taste.—Herald.

Her training has evidently been of the best and most thorough. And to it she brings a grace of style and good touch and tone.—Sun.

Martha Baird is a pianist with a pleasing touch and a good deal of expressive charm.—Tribune.

Spontaneous Applause for Claude Gotthelf

It was an artistic program which Claude Gotthelf, that well equipped pianist and accompanist, presented at the Hotel Vista Del Arroyo, Pasadena, Cal., on the morning of March 17. A large and fashionable audience listened with keen appreciation to each number and heartily applauded the young musician. Excerpts are reproduced here-with from the reviews which two of the critics wrote for the Pasadena dailies:

Mr. Gotthelf demonstrated technical ability of a very high order, and beauty of tone coloring rarely heard. Especially effective was Mr. Gotthelf's playing of the Liszt Hungarian rhapsody No. 6, musical nuances as well as big dramatic climax for the finale. In contrast, a thing of delicate loveliness and charm as well as composition, was "May Night" (Palmgren), the singing tones of the pianist carrying throughout the room even when pianissimo.—Pasadena Star-News.

Mr. Gotthelf plays musically and surmounts technical difficulties with great ease, hence there was spontaneous applause throughout the concert. He has the high rhythmic sense, a touch masterly yet refined and a true and faultless delivery of tone which makes his playing big and clean.—Pasadena Post.

"Polacco a Conductor in a Thousand"

The appended notices prove beyond the shadow of a doubt that Giorgio Polacco scored a decided success wielding his baton for the Chicago Opera while that organization was in Cleveland recently:

Again Giorgio Polacco directed, so again we felt his magnetic swinging of the baton. He does much to make for perfection in

any performance, his influence being as great upon the singers themselves as upon the instrumentalists.—Cleveland News.

Giorgio Polacco directed the performance with unflinching skill, with fine authority, and above all with understanding and spirit. Here is a conductor, too, who knows the values of flexible tempo, of artfully shaded nuance.—Cleveland Plain Dealer.

Conductor Polacco made any thinking person realize after ten minutes of waving his baton why it was that Director Garden cabled for him to come to America instantly, when she seized the reins of power. He is a wizard at direction—exactly the man to cover up minor blemishes on the stage by his power over the orchestra and the man to produce the finest results with materials at his disposal. The orchestra easily shared all the fine triumph of the evening.—Cleveland News.

Mr. Polacco conducted in flawless fashion. In every respect his work compels admiration. He summons full, pungent volume from his players; but he never loses sight of the fact that there are singers to be heard, and that a flexible, sympathetic accompaniment is, above all things, to be desired in lyric opera. And he sees to it that the orchestra never obscures the most delicate pianissimos of the singers. A conductor in a thousand!—Cleveland Plain Dealer.

Koussevitsky's London Triumph

News comes from London of the enormous success scored by Sergei Koussevitsky while conducting symphonic concerts there. The name of Koussevitsky is not unknown to American music-lovers. He first came into fame as a double-bass player, and as such became the best known soloist on this instrument in the entire world, a position he has maintained until now. In the pre-revolutionary days Koussevitsky succeeded in creating a symphony orchestra in Moscow, and this orchestra became, by general verdict, Russia's foremost musical body. Koussevitsky's success in London was exceptional. Ernest Newman, writing of his concerts in the Manchester Guardian, declared that the Russian conductor was a godsend to all earnest music lovers, and the secret of Koussevitsky's success is very well explained by a statement he made to the London Musical News. In this statement Koussevitsky says:

"A philosopher of the last century has said of music that it was Nature itself reincarnate. One would hardly be amiss, however, in making an even stronger statement, to wit that music, being the highest revelation of the mind of man, is Nature itself, pure and simple. The reincarnation of it thus falls to the lot of the interpreting artist. Unless the latter is highly conscious of the fact that he is standing face to face with Nature, his rendering of music will never be convincing.

"When a painter paints a landscape he reproduces or reincarnates Nature. But the painter has a vast and undefined field before him. Not so the artist interpreter, who is confronted with a work of Nature or art, limited in scope and outline. He has to reincarnate it from the point of view of his individual impression, understanding, and mastery. Yet between him and Nature there is the creator who is primarily responsible for the outlet that vast Nature has found. The more complicated the outlet and form, the clearer is the task of the artist-interpreter. He must render an elaborate design simple; he must transmute multiplicity into simplicity.

"To follow up the simile between the reincarnation of Nature in colors and sounds, painting teaches us to love and appreciate Nature. Artistic interpretation of sounds must induce us to attain to an understanding and love of music. The task of the interpreter is to breathe life into inanimate dots, the combination of which constitutes a piece of music. His task is also to reproduce the intentions, moods, and aspirations of the author-creator, which he passes through the sieve of his own individuality.

"Was it not lack of clearness on the interpreter's part that made Beethoven's seventh symphony appear to be the work of a madman to the majority of his contemporaries? The same happened in the

case of Wagner, Debussy, and Scriabine. They were all subjected to the most ignominious attacks by masses of people who were bewildered and led astray by a chaotic and unintelligent interpretation of their epoch-making works. Unfortunately, however, the majority of present-day and past performances of new works of music have unremittently left an impression of greater or lesser noise, and even musicians have often found it difficult to see the remarkable logic and purport of truly great works at their first production. The most frequent reason of this has been the dimness of the actual interpretation.

"There is no great work of any kind that contains traits, or even lines, that have not been most carefully thought out by the creator, and fulfill a special function in the context of the whole. Consequently, there is also not one bar in a great work of music that can be played carelessly so as to leave no trace on the mind of the listener. The true artist-interpreter must disclose every trifling phrase and passing thought; disclose it and at the same time spiritualize it."

There is a persistent report that Koussevitsky will visit America next season, either as a guest conductor with some of our established symphony orchestras or as the permanent head of a once famous orchestra that recently has come into decay.

Marcella Lindh "Sings as the Bird Sings"

After Marcella Lindh sang at Budapest, Stephen Gergely had the following to say in the Budapesti Naple:

This American lark sings with so much feeling that she actually herself becomes the song she is impersonating. Her velvet-like voice ranging to a pure high F, the completeness of her technique, her poetic exotic individuality compel recognition unconditionally. She sings as the bird sings, and one can follow the song flights from her lips.

Marcella Lindh was equally successful in pleasing the Berlin public and critics when she appeared there for the first time. This is what Die Post had to say:

This artistic soprano reaches to the highest range of the human voice and is thoroughly cultivated in the school of bel canto. After the number, "Villanelle," by Dell'Acqua, in which the artist of the evening, with the true abandon of song, portrayed her entire virtuosity, a spontaneous ovation broke forth in the well filled hall.

Jonás Pupil Warmly Praised

Ruth Bingham, whose appearances in public have been recorded often in the MUSICAL COURIER, played recently in Burlington, Vt., with marked success. She is one of the very promising artist pupils of Alberto Jonás. The Free Press of Burlington wrote:

There was no time when one did not admire the very wide command of tonal volume that is Miss Bingham's and also feel grateful that it was so governed by artistic restraint that tonal gradations and tonal coloring were not sacrificed to it. Her technical equipment is happily supplemented with an authoritative interpretative ability. Her numbers were one and all interpreted with comprehension and fidelity and with a fine balance of delicacy and forcefulness. Beauty of tone, fine phrasing, sensibility to rhythm, glowing imagination and lyric appreciation were distinctive qualities of an afternoon of artistic exposition.

Quine to Concertize and Teach Next Season

Although John Quine, the baritone, has been secured by the Ithaca Conservatory of Music to teach there during the coming year, he also has the privilege of being absent from the school several days at a time in order to continue his concert work.



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Mr. Saenger will teach this summer at the Master School of the Chicago Musical College from June 27 until July 30

ACROSS THE COUNTRY

Albany, N. Y., March 17, 1921.—The Mendelssohn Club was heard in a most enjoyable program at Chancellors Hall by a large audience. The club's most important offering was Stevenson's "An American Ace" given with dramatic effect with Judson House, tenor, doing the solo work. The club also did effective work in Eaton Fanning's "Song of the Vikings" and in some lovely shorter pieces including Oley Speaks "Sylvia," "Sunrise," by Forsyth; Kjrrulf's "Last Night," and an arrangement of "Annie Laurie." Dr. Frank Sill Rogers conducted and Harry Alan Russell was the club accompanist, with Stuart Swart at the second piano. Mr. House pleased with two groups of songs, and Helen Jeffrey, Albany's own violinist who is winning praise in the musical world, was also heard. Miss Jeffrey played the recitative and finale of the Max Bruch sonata in D minor and the "Havaneise" of Saint-Saens, revealing great beauty of tone and showing fine technic. Harrold Spenser was at the piano for Miss Jeffrey.

Another important musical event of the spring season was the presentation on two occasions of the Dubois oratorio, "The Seven Last Words" by St. Peter's vested choir of boys and men under the guidance of Dr. Rogers, organist and choirmaster. Marvin Smith, boy soprano, sang the prologue well, and solo parts were taken by Edgar S. Van Olinda and Howard Smith, tenors; Edward L. Kellogg, baritone, and Otto R. Mend, bass. The choir members are: sopranos—Marvin Smith, Harry Myers, Roy Le Fevre, William Sutton, Harry Seaver, Walter Collins, Thomas Smith, Hamilton Scott, Clifford Roberts, Jack Cairns, Arthur Brown, George Hall, John Binley, Leslie Crowe, Garret Geurtze, Edward Hutchins, Ralph Collins, Harold Getz, Harold Henry, Russell Fletcher, Robert Chalker, Harry Speel, Frederick Appleton, Roland Wakeman, Emmet Koenig, Raymond Diederick, Frank Teal, Kenneth Moore; altos—Edward B. Sniffen, Erwin Pohl; tenors—Howard Smith, Edgar S. Van Olinda, John R. Ellis, Albert Houghton; basses—Edward L. Kellogg, Otto R. Mend, Fred C. Pike, Theodore D. Sherman, Ernest A. Meneely.

"Music of Scandinavia" was the subject at a recent meeting of the Monday Musical Club of which Elizabeth J. Hoffman is president. Mrs. Jean Newell Barrett presented the paper; Mrs. Lowell D. Kenney acted as instrumental chairman and Mrs. Edgar S. Van Olinda as vocal chairman. Among those who contributed to the program were Mrs. Christian T. Martin, Mrs. J. H. Hirst, and Mrs. George J. Perkins, sopranos; Mrs. Edgar S. Van Olinda, contralto; Mrs. Lowell D. Kenney and Jeannette Vanderheyden, pianists; Mrs. Peter Schmidt, violinist. The accompanists were Lydia F. Stevens, Henrietta Gainsley Cross, Mrs. Kenney and Mrs. Van Olinda.

Harold W. Thompson, organist of the First Presbyterian Church, is giving a series of organ recitals.

"The Witch of Fairy Dell," an operetta, was presented at Altamont by the Colony Club.

Mildred Petrie, harpist, and Loretta Kehoe, contralto, sang at St. Vincent de Paul's.

Alma Gluck and Efrim Zimbalist gave a joint recital before a large audience in the state armory recently, appearing as artists in the Franklin Subscription Concert Course.

T. Tertius Noble, organist, appeared in recital in the Cathedral of All Saints for the Albany Chapter A. G. O.

Mary Adelaide Belser is in New York studying with Pietro Yon.

George Yates Myers, assistant to Mr. Yon, has been in town. Mr. Myers was formerly organist and musical director of St. Vincent de Paul's Church.

Asheville, N. C., March 19, 1921.—Geraldine Farrar will sing here for the first time on May 3, when she will give a concert under the local management of Alva H. Lowe. She will be the second big artist brought to Asheville by Mr. Lowe, the first being Galli-Curci, last November.

Augusta, Ga., March 18, 1921.—Irma Seydel, violinist, appeared here in recital last evening, assisted by Edgar Fowlston, baritone, and Artemisa Elizondo, pianist, in Masonic Hall. The trio appeared under the auspices of the Augusta branch of the Needle Work Guild of America. Their program afforded an artistic treat to local music lovers. Among the numbers most enthusiastically received were the Bach concerto by Miss Seydel, a group of old English songs by Mr. Fowlston, and a Chopin group played by Miss Elizondo.

Adele Petit lectured at her studio last Tuesday afternoon on "The Joy of Music Study." Several of her advanced piano pupils played a well chosen program.

A musicale was given in the studio of Jeanie and Olive Benson, teachers of violin and piano, on the evening of March 16. The younger pupils of these teachers' large classes took part in a well played program.

Bellingham, Wash.—(See "Music on the Pacific Slope.")

Boston, Mass.—(See letter on another page.)

Brookhaven, Miss., March 20, 1921.—The All Star series of concerts of Whitworth College, under the management of Miss McVoy, this season have been wonderfully attended. Kreisler opened the series on January 7. On February 3 the course presented the Cincinnati Symphony Orchestra, with Ysaie conducting. Elsie Barge, a Brookhaven girl and a former pupil of Miss McVoy, played the Rubinstein D minor concerto; Miss Barge, who has talent, played with dignity and poise not often found in one so young and was recalled again and again. Mabel Garrison, soprano of the Metropolitan Opera Company, closed the series on February 26 with an exquisite song recital.

Cincinnati, Ohio.—(See letter on another page.)

Chicago, Ill.—(See letter on another page.)

Fort Collins, Colo., March 18, 1921.—The pupils of the Fort Collins High School, March 10, gave a successful production of "The Gypsy Rover." Alma Hill, director of music in the public schools, directed the work and Maude Shults had charge of the speaking roles. The pupils having special parts were Frederick Staab, Doris Russell,

Madeline Hancock, Ned Palmer, Jennie Edwards, Lemuel McCarty, Wilma Preston, Albert Andrew, John Hartman, Philip Kern, Jasper Hutchison, Lester Griswold, Winnie Jones and Mildred Johnston.

Garnett, Kan., March 20, 1921.—The annual high school concert took place March 8. After a short prelude of mixed numbers, a cantata by Paul Bliss, "The Three Springs," was presented. A chorus of about one hundred voices, seated in front and off stage, gave a splendid choral foundation to the picture of three dancers and a flock of butterflies on the stage, which was charming. So delighted was the audience that a repetition is to be given very soon.

Garnett is very proud of the choir of the Community Church, which has been doing excellent work under the direction of Harry Wood.

The members of the eighth grade classes at the school are busy preparing an operetta which will mark the close of the school year. With the completion of the new high school, now in process of construction, Garnett musicians will be able to present numbers which have heretofore been impossible owing to the lack of proper facilities.

Johnstown, Pa., March 19, 1921.—Gordon Balch Nevin, organist-composer, gave his fifth monthly organ recital at the First Presbyterian Church, Tuesday evening, February 22. His program included the overture to Rossini's "William Tell," Liadoff's "Music Box" and the toccata and fugue in D minor by Bach. He also played his own suite of seven "Sketches of the City." The assisting artist was Louis Vincent Geist, tenor, of Philadelphia. His numbers included the aria from "La Boheme."

Theo Karle, tenor, appeared in concert at the Franklin Street Methodist Episcopal Church, Friday evening, February 25. He received an ovation, his audience being loath to have him go.

Irma Seydel, violinist; Edgar Fowlston, baritone and Artemisa Elizondo, pianist, gave a recital in the High School Auditorium February 25. In addition to being talented artists, the musicians presented a particularly well arranged program. Miss Seydel's numbers included the concerto in A minor, Bach; Elizondo played Brahms' waltz in A flat, and Mr. Fowlston sang as his best numbers "The Siege of Kazan," ballad from "Boris Godounoff," and "Eleanore," Mallinson.

The comic opera, "Robin Hood," was presented at the Cambria Theater, February 9 and 10, by the Ralph Dunbar Company. Arthur Sherman as Robin Hood and Clara Campbell as Maid Marian were the principals of an exceptionally fine cast, every one of which was well trained and could boast of a good voice.

The Mountain Ash Male Choir, which has given several recitals in Johnstown in other years, gave a concert recital last evening in the High School Auditorium.

The Fortnightly Musical Club held a musicale and entertainment February 14 at the home of Mr. and Mrs. John H. Cooney.

Kalamazoo, Mich., March 23, 1921.—On February 7, Alfred Cortot delighted his Kalamazoo audience by his superb technic and surpassingly beautiful quality of tone production. A mastery of the complete resources of the piano was combined with an exquisite poetry of interpretation. The Chopin preludes delighted, and more modern numbers, Saint-Saens' "Etude en forme de Valse," Debussy's "Cathedrale Engloutie" and a Liszt rhapsody made up the third group.

Los Angeles, Cal.—(See "Music on the Pacific Slope.")

Miami, Fla., March 15, 1921.—Last evening at the School Auditorium, one of the most pleasing of the Philpitt

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concert series was given by Mana-Zucca, composer-pianist; William Robyn, lyric tenor, and Christine Langenhan, dramatic soprano. Mana-Zucca arrived several days ahead of the concert in order to visit friends. She was tendered a reception at the Umy Hotel on Thursday preceding the concert by Mr. and Mrs. Daniel Cromer. Percy Long sang several of the Mana-Zucca compositions, including "Top of the Morning," "The Big Brown Bear" and "Rachem." Isador Cassel played the accompaniments. Mrs. Shelley Porter conceived the idea of forming the Mana-Zucca Choral Society, and the plans were developed the following Saturday afternoon at the School Auditorium, where forty young people greeted the composer with cheers and flowers. At the concert last evening Mana-Zucca played in her first group: "Sketch," "Zouaves Drill" and "Valse Brillant"; in her second—"Poem," "Wistaria," "Fugato Humoresque," and responded to many encores. She presided at the piano when her own compositions were sung by Mr. Robyn and Mme. Langenhan. Mme. Langenhan's first number was an operatic aria. Her voice is beautiful, reminding one of a viola in quality, and of wide range. Her second group embraced the "Spring Song" from "Shanewis," Cadman; "Minuet de Martini," Weckerlin; "La Partida," Alvarez, and "Clavelitos," Valverde. The last numbers were all Mana-Zucca songs: "Invocation," "Morning," "In Sleepy Land," "Top o' the Mornin'," and "Love's Pilgrimage." Her encores included "Carry Me Back to Ole Virginia" and Tosti's "Goodbye." Mr. Robyn's first number was the aria, "O Paradiso," from "L'Africaine," Meyerbeer. All of his other songs were Mana-Zucca compositions except the "Rose of Picardy" (Wood). He sang everything well, receiving prolonged applause. Eleanor Clark, one of Miami's gifted pianists, accompanied Mr. Robyn and Mme. Langenhan when they sang other than Mana-Zucca songs.

The Cardinal Club was entertained recently by members of the Audubon Society in the Woman's Club. Mrs. Eugene Romfh sang "I Hear a Thrush at Eve" (Cadman) and "The Wind in the South" (Scott).

Under the auspices of the Miami Music Club, organized by Grace Porterfield Polk, Mrs. Edward MacDowell gave a program of MacDowell music in the White Temple, Friday evening. Preceding the recital, Mrs. MacDowell gave a graphic description of the Peterboro idea and its development. Mrs. MacDowell possesses a charming personality and made a host of friends in Miami. Olive Dungan shared the program.

A delightful concert was given by the Y Singers, Wednesday evening, with Maria-Elise Johnson, violinist, as soloist. Miss Johnson, a former Miamian, who has studied with Auer, appeared twice on the program. Miss Johnson won enthusiastic plaudits and responded with encores. She was accompanied by Eleanor Clark. The Y Singers were accompanied by W. E. Edwards, and sang excellently throughout the evening, reflecting great credit upon the leader, Charles Cushman.

Missoula, Mont., March 1, 1921.—Kathleen Parlow has come and gone and has left behind her a memory of thrilling tones and a masterly technic. This artist delighted her audience from the first moment her bow was drawn across the strings, as was attested by the hearty applause accorded her every number. She responded graciously to encores.

At this concert, too, the University Symphony Orchestra made its second appearance, presenting the Schubert "Unfinished" symphony and the "Tannhäuser" march. Since its initial appearance two months ago this orchestra, consisting in the main of young players, has made rapid strides. The program was much heavier and the performance very creditable indeed. Conductor Weisberg is to be congratulated upon his success.

An interesting recital was given recently by the Fisher Conservatory of Music, presenting pupils in violin, piano and ensemble. This conservatory is comparatively new but has already established an enviable reputation.

One of the most interesting recitals given this season by young students was that offered by three young players from the Swartz studio. These presented a program which would have been creditable in students much older, and pleased those present very much. Those taking part were Thelma McCune, Pauline Swartz and Millard Graybeal. Valborg Embretson assisted with a number of vocal selections.

Montreal, Can.—(See letter on another page.)

Oakland, Cal.—(See "Music on the Pacific Slope.")

Omaha, Neb.—(See letter on another page.)

Port Gibson, Miss., March 15, 1921.—On Friday evening, March 11, Ottilie Schillig, soprano, gave a song recital, assisted at the piano by William Reddick. Despite the heavy storm there was a large audience which listened attentively to an interesting program. Port Gibson is Miss Schillig's home town, and her many friends here were delighted with her splendid work. She opened her program

with the Tchaikowsky aria, "Adieu Forests," from "Jeanne d'Arc." Her audience especially liked a cycle of Tagore love songs by Koopman, and Curran's "Rain" proved most appropriate for the evening. She was recalled again and again and graciously added several extras.

Portland, Ore.—(See "Music on the Pacific Slope.")

Pueblo, Colo., March 14, 1921.—On March 11, Frances Alda, soprano of the Metropolitan Opera Company, gave a delightful recital at the City Auditorium, assisted by Theodore Flint, pianist. Mr. Flint opened the program with a Debussy prelude, and also contributed Sibelius' "Romance" and the "March Militaire" of Granados. Mme. Alda was heard in three groups of songs and the aria, "Un bel di," from "Madame Butterfly." Special interest centered in two songs written for and dedicated to Mme. Alda, Hageman's "Charity" and Maxwell's "The Singer."

Rochester, N. Y.—(See letter on another page.)

San Antonio, Texas, March 23, 1921.—The second of the Lenten musicales at St. Mark's Church, arranged by Oscar J. Fox, organist and choirmaster, was given March 9, with Daisy Polk, soprano, as soloist. She sang two solos and the solas in Maunders' "Droop, Sacred Head," and Gounod's "Gallia," assisted by the choir. Her voice is of beautiful lyric quality and showed to advantage in the numbers given. The choir, under Mr. Fox, has received splendid training, as was evident in the work they did.

Carmen Gorjux, soprano, was presented in recital March 10 by her teacher and father, Hector Gorjux, assisted by F. Hernandez, violinist; J. Macias, cellist; H. Killikelly, baritone; Mrs. M. J. Carpenter, mezzo soprano, and Harry Schwarz, tenor, who contributed numbers to the enjoyable program. Miss Gorjux possesses a voice of unusually sweet and resonant quality, much flexibility, and sings high tones with ease. Her first group consisted of numbers by Mattei, Rogers and Tosti, and the second was comprised of interesting and seldom heard Mexican songs. Encores were necessary after each group. Mr. Gorjux acted as accompanist for his daughter and the assisting soloists (the singers are his pupils), with the exception of Mr. Hernandez, who was accompanied by Mrs. Jarvis.

The third Lenten musicale at St. Mark's Church was given March 13 with Mary Jordan, contralto, as soloist, and Daisy Polk, soprano, assisting artist, in a number with the choir. Miss Jordan sang solos by Chadwick, Buck, Mendelssohn and Spicker, and a number by Coombs with the choir. Her voice is of a rich, deep, resonant quality.

The fourth of the musicales was given March 16 with Bernice Hardy Duggan, reader, giving "Mary Magdalene" (Maeterlinck), and Daisy Polk, soprano, singing with the choir "St. Mary Magdalene" (D'Indy). Miss Polk's beautiful, clear voice showed to advantage in her numbers. She is a sincere musician and singer.

Mary Aubrey, contralto, and Bertram Simon, violinist, assisted by Walter Dunham at the piano, appeared in joint recital in Victoria, March 17. They were presented by the

Victoria Choral Club, of which David Griffin, of San Antonio, is director.

Giovanni Martinelli, tenor, with Emilio Roxas at the piano, was presented by the San Antonio Mozart Society, Oscar J. Fox, director, March 18, as the third and last artist of the season. He was greeted with prolonged applause by the large audience at his appearance. His program was most interesting, consisting of arias from "L'Africaine" (Meyerbeer), "Werther" (Massenet) and "L'Elisir d'Amore" (Donizetti), and for an encore from "E lucevan le Stelle" and "Rigoletto." He held his audience from the very first number, and by his genial personality established a cordial and friendly feeling. His other numbers included "That Night" and "Regret," by Vanderpool; "Your Smile a Pearl" (Ward-Stephens), "Adoration" (Emilio Roxas), the composer rising in response to the applause. At the close of the program he received many recalls, finally responding with an encore, and had the wish of the audience been followed, several more could have been given. Special mention must be made of the artistic accompaniments of Mr. Roxas. The Mozart Society contributed four excellent numbers: "Underneath the Trees" (Simpson), "The Blossom of the Year" (Alfred Moffat), "Nocturne" (Mary H. Brown), and "Song of the Sun" (Edith Lang). In all the numbers, the society revealed the careful and painstaking work of the director, Eleanor Mackensen, at the piano, gave capable support.

The week of March 14 to 19 was Ampico Week in San Antonio, with Phillip Gordon, pianist, and Penelope Davies, mezzo soprano, as soloists. Appearances were made before all the leading men's clubs, the musical clubs and the schools, closing with a splendid program given at the Main Avenue High School Auditorium, March 19, when solos by Mr. Gordon consisted of compositions by Beethoven, Chopin, Ravel, Liszt and Wagner-Liszt, and rolls of Mr. Gordon's "Country Dance" (Beethoven-Seiss), played after his solo of the same number, and the "Andante Cantabile" (Tchaikowsky, portions being played by Mr. Gordon and portions by the Ampico. The similarity of tone and touch between roll and soloist is positively uncanny. He has splendid technic, rich tone, marked by masterly interpretation. Miss Davies was heard in songs by Hue, Grieg, Fourdrain, Rogers, Coleridge-Taylor and Spross, with accompaniments played by the Ampico. Her voice is rich and sweet.

(Continued on page 58.)

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GOTHAM GOSSIP**"THE CRUCIFIXION" CLOSES SERIES.**

Stainer's cantata, "The Crucifixion," given Good Friday at the Brick Church under Dr. Clarence Dickinson, closed his series of Friday Noon Hour of Music for this season. Every seat was taken, with standees in front and rear entrances, people also sitting on the pulpit steps. It was an attentive and devotional congregation, and as such highly enjoyed the serious work. The full text was printed on the programs, enabling everyone to follow the work. Charles Harrison, tenor, had the most to do, and did it in a manner which brought him warm approval. William Simmons sang a solo and the duet with the tenor in a manner leaving nothing to be desired. The unaccompanied chorus, "God So Loved the World," was especially well done, and the march brought a big climax.

Easter music at the church had at both services violin, cello, harp and organ accompaniments.

PROFESSIONAL WOMAN'S LEAGUE PROGRAM.

At the Waldorf-Astoria Hotel, March 28, the Professional Woman's League, Helen Whitman, Ritchie, president, heard an affair consisting of music and musical stories and witnessed a "Temple Dance" given by the following artists: Alta Krom, soprano; Mischa Russell, violinist (Nora Norman at the piano); Ed Havens, and Virginia Bell, of the Ziegfeld Follies. Guests of honor on this occasion were Doris Keane, Basil Sidney, Clare Sheridan, Mr. and Mrs. William Wade Hinshaw, Augusta Raymond Kidder, Mr. and Mrs. J. Campbell Phillips, Mr. and Mrs. Ernest Wise Keyser, Mrs. A. M. Palmer, Mrs. Richard M. Chapman, Mrs. Stanley Lyman Otis, Mrs. Charles D. Hirst, Mrs. James McCullagh, Mrs. Otto Kempner, Mrs. Herbert B. Tschudi, Harriet T. Comstock and Helen Paine. Francesca Redding, chairman, announced the last ball of the season, to be held at the Hotel Pennsylvania on April 7.

AMERICAN DICKENS LEAGUE PRESENTS MORTIMER KAPHAN.

The American Dickens League presented Mortimer Kaphan in an evening with that author at Delmonico's ballroom, March 30, for the benefit of Westminster Abbey Restoration Fund. Mr. Kaphan, founder and organizer of the league, gave portrayals of Micawber and Uriah Heep in "David Copperfield," the grandfather in "Old Curiosity Shop" and Fagin in "Oliver Twist." His portrayals were very realistic in makeup, in clever acting and evident feeling. The large audience was held spellbound during these portrayals. After his part of the program Mr. Kaphan made a short impromptu speech.

Capt. Gloster Armstrong, British Consul General, made the principal address, in which he briefly gave some of the history of Westminster Abbey and rendered an eloquent tribute to Dickens, emphasizing that this writer, who said, "Do all the good you can, in all the ways you can, to all the people you can," belongs as much to America as to Great Britain. Clarice M. Baright, lawyer, spoke in place of H. W. Wier, G. M., State of New York (with Sons of St. George Magazine), and mentioned what is being done to form Dickens clubs.

Rachmaninoff, the distinguished composer-pianist, now in this country, opened the evening by playing his prelude in G minor, through the Ampico reproducing piano furnished by Knabe & Co. Mrs. Mortimer Kaphan rendered a piano solo (aria from "La Bohème"), for which she was encored. Lou Olp accompanied her and played piano solos. A seven reel motion picture of "David Copperfield" was another feature of the program, which included a long list of patrons and patronesses.

LUCY M. VAN DE MARK SINGS.

Lucy M. Van de Mark is a newcomer to the metropolis who combines a handsome personality with a beautiful voice. As one of the sopranos at the Lockport Festival last year she scored success, and since coming to New York has become soprano of the First Christian Science Church of Brooklyn. Some of her coming engagements include: April 22, Hartford, Conn., MacDowell Choral Club; May 3, Waterbury, Conn., Masonic Choir concert; with Theo Karle; Oberlin, Ohio, in "Lohengrin," May 7. A recent hearing (when she sang John Prindle Scott's "Come, Ye Blessed," and "Vissi d'Arte") showed her voice to be truly and powerfully expressive, to which she adds striking personality.

Florence Aldrich played her accompaniments in a manner which justified her position here as a very successful pianist and teacher, following the Chittenden method.

NEW YORK STATE FEDERATION FORUM.

A musical forum at the Hotel Pennsylvania, March 28, had as guests of honor Clara Novello-Davies and Margaritha Sylva. This affair, given by the New York State Federation of Music Clubs, interested many people and a goodly company listened to music by the artists and remarks by the officers. These were Gertrude Borchard, Elizabeth Thorne Boutelle, Jack Cron, Mrs. Julian Edwards (president) and Edna Marione (vice-president). Prominent in the concerts of the Federation of Music Clubs are the following well known people: Mrs. Frank A. Seiberling, Mrs. Julian Edwards, Mrs. David Allen Campbell, George Gartlan, Harold Vincent Milligan, Geoffrey O'Hara, Clara Novello-Davies, Melzer Chaffee, Jessamine Harrison-Irvine, Sada Cowen, Yvonne de Treville, Mrs. William Forest Maxwell and Thomas Grant Springer.

GRACE M. E. CHURCH GIVES CANTATA.

The choir of Grace Episcopal Church, Brooklyn, in strength of forty members (which began three months ago with three members), rendered with great feeling and splendid execution the cantata "Risen King," on Easter Sunday.

Florence Chambers, organist and director, has taken great pains with the choir and must have felt gratified. She stands out among organists because of her masterful and artistic control of the baton. The church was crowded to the doors, and the music at both services was of the highest order. The choir was assisted by Ruth Kemper, violinist; Rosalie Erck, contralto; Mrs. Kuberly, soprano, and Mr. Campbell, baritone.

PRESS PRAISES PAUL REIMERS' SINGING.

Paul Reimers was called by Henry T. Finck "master of song." His two recent sold out recitals at the Princess

Theater prove his right to this title. He has sung several times at the White House, Washington, and appeared with such notable artists as Casals, Gluck, Culp and Gerhardt. Notices from three states are extremely flattering, reading as follows:

All that taste, musical feeling, intelligence and clear enunciation can accomplish is Mr. Reimers.—New York Tribune.

Mr. Reimers, a tenor of highly cultivated and fine lyric voice, was himself a star attraction whose accomplished manner established him on the artistic level of his more celebrated associate.—Cincinnati Times Star.

There is much in Mr. Reimer's voice which suggests Edmond Clement. There is the same polished phrasing the same effortless and rounded legato and same finish and the same distinction. It is a charming voice.—Boston Transcript.

BROCKEL AND GRANT AT RICHMOND HILL.

Frances Brockel, soprano, sang "The Resurrection" (Shelley); Fred Grant, tenor, sang "The Prince of Peace Is King" (Hammond), and both singers united in the duet "Love Divine" (Stainer) at the choir festival given Easter evening at the Church of the Resurrection, Richmond Hill, L. I. Thirty-five singers under the direction of W. Brunswick Welsh form the choir in this church, and a string quartet and cornet assisted. Miss Brockel and Mr. Grant are capable, experienced singers, and added much interest to the services.

ELEANOR PATTERSON'S "SIX FEET."

Repeatedly American newspaper refer to Eleanor Patterson's "six feet of contralto voice," alluding to her statuesque height, and the late Oscar Hammerstein once said she has "a genuine contralto voice, very rare and very beautiful." Bishop William Burt of Buffalo, Fay Foster, Senator Burton and Ella Wheeler Wilcox all commented on Miss Patterson's splendid voice and singing.

PORT CHESTER MUSICAL TALENT.

Elizabeth MacDermott, pianist, playing a Grieg selection; Bessie Hall, soprano, singing "Sharon's Rose," and Ida Tompkins playing a march, these were some of the features at Summerfield M. E. Church, Easter evening, Port Chester, N. Y. Miss MacDermott is the eldest of five children of the much beloved pastor of the church, and has great musical talent. Bessie Hall's soprano voice deserves watching and cultivation, and youthful Miss Tompkins played in most commendable and correct fashion.

Margaret Sittig with Philadelphia Orchestra

At the concert given by the Philadelphia Orchestra, Leopold Stokowski conductor, on March 16, in Weighman Hall, University of Pennsylvania, Philadelphia, Margaret Sittig was the soloist, playing with artistic finish Vieuxtemps' concerto in D minor. Miss Sittig scored a big success on this occasion, and won the approval of the large audience numbering over three thousand. Musicians commented upon the clear quality of her tone, musicianship and temperament. The orchestral numbers were Tchaikowsky's "Pathétique" and Solennelle "1812" overture, both of which received excellent readings by Mr. Stokowski, who was given an ovation. This was the only one of the five concerts given during the past season by the Philadelphia Orchestra at the University which Mr. Stokowski conducted.

Haverford College Clubs to Give Concert

The Haverford College Musical Clubs will give a concert, followed by a dance, in the ballroom of the Plaza on Friday evening, April 8. David Bispham will sing several selections.

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OMAHA PLEASSED WITH LA SCALA ORCHESTRA

Toscanini Forces Given Ovation in Nebraska City—Frances Nash and Louis Graveure Delight in Joint Recital—Notes

Omaha, Neb., March 8, 1921.—An event of prime importance on the local calendar was the appearance of La Scala Orchestra, under Arturo Toscanini, February 25. Within the short limits of one program, Maestro Toscanini impressed his dynamic personality in memorable fashion. His program contained the "Barber of Seville" overture; Dvorák's "New World" symphony; the symphonic poem "Juventus," by Victor De Sabata; the prelude and "Love Death" from "Tristan and Isolde," and Sinigaglia's "Piedmontese Carnival." This was a program rich in possibilities, and, needless to say, every opportunity for artistic effect was grasped. Toscanini's conducting seemed the ultimate in individual interpretation, the last word in eloquent expressiveness. The concert was managed by the American Legion, and was in every way successful.

NASH AND GRAVEURE DELIGHT.

The Tuesday Musical Club presented Frances Nash, pianist, and Louis Graveure, baritone, in a joint recital at the Brandeis Theater, Sunday afternoon, February 27. In MacDowell's "Eroica" sonata Miss Nash revealed a deep phase of her art. It was a performance of big moments, vivid contrasts, tender lyric episodes, and fleet finger work, with the elusive charm of personality over all. In her Chopin numbers, and again in her closing group, which contained four numbers, including Liszt's big E major polonaise and Sapellnikoff's airy "Dance of Elves," she again registered important successes, and was greeted with flowers and applause.

Mr. Graveure is a welcome addition to the ranks of artistic concert baritones. One can understand his success, as he sings with brains, understanding and well controlled emotion. The voice is beautiful and astonishingly flexible, and is managed by an all embracing technic.

Mr. Graveure showed not only excellence, but catholicity of taste as well, in his choice of numbers. There was a quintet of splendid songs by the Russian, Moussorgsky, sung in flawless English, an equal number done in just as perfect French, and a final set of English and Irish songs. An encore was added after each group. Artistic support was furnished by Edouard Gendron at the piano.

NOTES.

The Nebraska Music Teachers' Association will convene in the city of Fremont, April 11, 12 and 13. Percy Granger will be the chief musical attraction.

The Fortnightly Club gave an "Aida" evening at the First Presbyterian Church last Friday. Participating were Walter Wheatley, tenor; Louise Jansen Wylie, and Charlotte Van Wickle-Jacobs, sopranos; Mrs. Verne Miller, contralto, and Fred G. Ellis, baritone. Winifred Ruroe and Irma Podolak Klopp accompanied.

Frederick Cowen's cantata, "The Rose Maiden," is under preparation by a chorus directed by James Edward Carnal.

J. P. D.

Thomas James Kelly's Activities

In addition to his activities as artist teacher of the voice department of the Cincinnati Conservatory of Music, Thomas James Kelly has been able to appear as interpreter

birthday of Johann Sebastian Bach. On April 13 before the same club he will deliver another lecture on the same topic, likewise one on April 20.

Speaking about Mr. Kelly, it is interesting to know that in order to facilitate matters Mrs. Kelly has, at Miss Baur's earnest request, taken over a number of his students, and with most satisfactory results. So successful has she been that in the short time she has been actually at work, this season only, she has a large clientele of her own and has had many requests for next season. Notwithstanding Mrs. Kelly's activities, which occupy many hours each week, Mr. Kelly still has a waiting list. Many of his pupils are teaching in colleges, schools and conservatories in the South with fine results. Mr. Kelly is in constant demand as a teacher of teachers, for he is well equipped on the artistic and musicianly side through his wide and varied experience with the church and concert platform, and, in addition, his well known articles in various magazines and in the MUSICAL COURIER on the most fundamental things in voice production help prove that he is as thorough and as exacting in the foundation work of voice building, with all that it implies, as he is in giving to his advanced students that polish and artistic finish that always characterize a Kelly pupil, whether that pupil come from the hands of Mr. Kelly or his talented and artistic wife. Mrs. Kelly is going to do a great deal more recital work next season than she has hitherto.

FACTS AND FANCIES

(Continued from page 16.)

I am constantly wondering if this devotion of Mrs. Reed is not acting as a drag on Helen's chances of becoming the great artist that people predicted of her, and that she has, unfortunately, placed the girl on a too lofty pedestal. In addition to spoiling her she has also made her a conceited and selfish being. Both boast that Helen is not now coaching with any one for "fear of curtailing her originality." Consequently, the girl goes along in her own way, instead of working up her programs with some reputable pedagogue. Her egotism is now strongly responsible for her artistic setback, and it seems that she does not make any progress in the least.

At her last New York recital she received more adverse criticism than praise, the reverse of her debut. There was a general disappointment among her friends over her apparent lack of progress. People could not understand how an artist whose first appearance was so remarkable could have developed into a mediocre performer. That is what she is now! But those who are at all familiar with these two peculiar women, understand.

"If she's a good fiddler," a well known conductor exclaimed recently after the violinist had appeared with his orchestra, "well, then, I am a butcher!"

Unfortunately, many others who once admired this once promising artist are also of the same opinion. One can only look back at her brilliant debut and think what her future progress might have been. It will be a pity if

Helen's career comes to an inglorious end, which brings me to the realization that some people's good intentions can be deplorably detrimental, or that they are sometimes wasted on undeserving individuals.

Dolores to Sing with Orchestra

Mina Dolores, that excellent lyric soprano, is scheduled to appear at the Metropolitan Opera House in Philadelphia on April 15 with the Philadelphia Plectrum Symphony Orchestra.

The Right Address

In last week's issue, the wrong address was given for Kate Condon's School of Light Opera. 43 West 86th street is the correct location.

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Victor Georg Photo

MRS. THOMAS J. KELLY,
Vocal teacher.

for a series of young people's concerts with the Cincinnati Symphony Orchestra, and so successful have these been that there has been no attempt to advertise them. After the first one all concerts had sold out houses weeks before they were given. In these concerts Mr. Kelly has merely given a greater expression of his studio work and his unexcelled ability as a master of interpretation. On March 30 Mr. Kelly lectured at the Woman's City Club on "The Symphony Orchestra," this being the celebration of the 136th

At the Picture Houses

CENSORSHIP.

The all absorbing question for the motion picture industry today is the vital question of censorship. The Lusk-Clayton bill is up this week for passage at Albany, and there seems little doubt that Governor Miller will change his present attitude which favors the establishment of a State Board of Censorship. The opposition is creating a state-wide campaign here on the part of the industry, and theater owners vigorously oppose such legislation as is about to be foisted on the picture industry. It is the consensus of opinion among those parties vitally interested and who have arrayed themselves with the opposing party that this bill is merely a part of the "Blue Law" campaign which is affecting the entire country.

A counter-bill has been framed to offset this in the form of an alternate plan which suggests that the censorship be in the hands of local authorities, and when it is a case of a questionable film being shown, this provides that the exhibitor in question can be brought into court, fined, the film be confiscated and further permission for it to be shown in the State be refused. It is believed that if this plan is properly presented it will offset the Lusk-Clayton drastic measure. New York is not the only State where this fight is on for it is developing into nationwide importance and the future destiny of the industry lies in the outcome of bills which will be passed on during the next few months.

THE COPYRIGHT LAW.

The American Society of Composers, Authors and Publishers is fast gaining headway in its determination to enforce the copyright law which allows the association to demand a tax of ten-cents-per-seat-per-year for motion picture theaters and other places of amusement which play its compositions. Within the last week additional motion picture theaters have paid the tax, totalling an income to the society of over \$1,000,000 for the term of the contract, which is for five years. If any music which belongs to the catalogue of this society is played without having paid the music tax, the law provides \$250 damages and counsel fees for infringement of musical copyright. Reports show that the society has won all cases which have gone to the courts. Its lawyers have started a big publicity campaign in the form of a warning to exhibitors and musical directors, so that there can be no claim of ignorance of the law. This organization by no means forces directors to use the taxed music, but if they do they must pay the tax. The proposition is that 50 per cent. of the tax money is to be divided among the publishers belonging to the society and the remaining 50 per cent. among the authors and composers. This music tax question was discussed pro and con during the recent convention of motion picture and musical interests. At that time only a very small percent. of publishers belonged to the society, but within the last few days there are rumors that three of the publishers representing the largest musical catalogues in the country have become members together with a half dozen of the smaller ones.

FOR IRISH RELIEF.

All the motion picture exhibitors in the country, together with other theatrical interests, have been appealed to to form an organization to raise a fund for the Relief of the Suffering in Ireland.

NOTES.

Norma Talmadge is the film star at the Strand Theater this week in "The Passion Flower," adapted from the famous play of Jacinto Benavente, the Spanish dramatist. Musical director Carl Edouard uses part of an original score sent to him from the Teatro Español, Madrid, in the especially prepared prologue arranged by Joseph Plunkett which accompanies the picture and forms an important part of the musical program.

Beginning on April 17 Hugo Riesenfeld will present "Deception" at the Rivoli. The story deals with the life of Ann Boleyn, second wife of Henry VIII. This picture has been directed by the same "masterhand" that created "Passion." For several weeks Mr. Riesenfeld has been arranging a musical score for "Deception," using some of the world's greatest compositions. He also announces that he is preparing the presentation for another imported film, "The Golem," for a Broadway showing in the very near future.

The week of April 17, "Music Week," will be observed throughout the city of New York. Hugo Riesenfeld is already announcing special musical programs at his three theaters, the Rivoli, Rialto and Criterion. The same week the Rialto will celebrate its fifth anniversary.

"Dream Street" will be presented at the Central Theater, April 7. This is the new W. D. Griffith spectacular picture.

"The Four Horsemen" at the Lyric is showing to capacity houses. Its most effective musical score was arranged by Hugo Riesenfeld. "The Connecticut Yankee" at the Selwyn is also an excellent entertainment. The musical score of this picture was arranged by Erno Rapee. "Way Down East" at the Forty-fourth Street Theater and "Over the Hill" at the Broadhurst show no signs of declining attendance. Both films have been booked to remain until fall.

THE STRAND.

The famous picture of Allen Holubar, "Man-Woman-Marriage," starring Dorothy Phillips (First National), was the attraction at this house last week. For months the picture has been advertised as one of the greatest films

ever shown. There are many who take exception to this, but it is certainly out of the ordinary and has been magnificently directed, particularly the scenes in the court of Constantine. The feature was very long and for this reason Managing Director Joseph Plunkett was forced to shorten the rest of the program. The overture was from "Cavalleria Rusticana," followed by August Perisse, tenor, who sang "The Sicilliana." The number proved to be very interesting and was well rendered. Carl Edouard and Francis Sutherland conducted. The other musical number was a prologue, artistically staged, showing Bacchanalian dancers, soldiers and citizens in the court of Constantine, which carried out perfectly the atmosphere of the feature that followed.

THE CAPITOL.

The feature picture here last week, "Roads of Destiny" (Goldwyn) with Pauline Frederick as the star, was not particularly interesting, though Miss Frederick did make the most of the opportunities afforded her. The musical program arranged by S. L. Rothafel was excellent in every feature. The overture played by the Capitol Orchestra



ALEXANDER OUMANSKY,

Ballet master of the Capitol Theater, New York, whose recent ballet, "Woodland Fantasy," to music by B. Kilenyi of the Capitol Grand Orchestra, was a striking success at that house.

under the direction of Erno Rapee was "Les Preludes" (Liszt). The orchestra has been augmented to eighty pieces, thereby increasing the volume of the tone. The rendition easily rivaled the quality of a recent hearing of this composition at one of the symphony concerts.

The next number was an original dance arranged by Alexander Oumansky, the Capitol ballet master, entitled a "Woodland Fantasy." The music was composed by a well known local musician, B. Kilenyi, who is also a member of the Capitol Orchestra. Both music and dance showed a great deal of originality and proved to be one of the best numbers offered by this organization. The prologue was also the product of Mr. Rothafel's staff. Erik Bye was the soloist, singing a song by William Axt, who is the director of ensemble, and the lyrics written by Martha Wilchinsky. Mr. Axt arranged the number. Easter week was emphasized in the "Easter Invocation," a number arranged by Mr. Axt including the orchestra, the Capitol ensemble of sixty voices with Elizabeth Ayres as soloist. The first part was "Kammenoi-Ostrow," by Rubinstein, and prayer from "Cavalleria Rusticana." These ensemble numbers always add considerable interest.

THE CRITERION.

James M. Barrie's "Sentimental Tommy" is in the second week of its indefinite run at this theater and it is very seldom that a film has received such universally good notices as this one. The musical program also is exceptionally well arranged, together with a musical score that accompanies the feature. The film version of "Sentimental Tommy" is made up from the two books, "Sentimental Tommy" and "Tommy Grizel," and is directed by John S. Robertson for Paramount. The scenario is by Josephine Lovett. A detailed review will appear in a later issue.

THE RIVOLI.

The feature picture here last week was "Ducks and Drakes" with Bebe Daniels as the star. The overture was "Alessandro Stradella" (Flotow), played by the symphony orchestra under the direction of Frederick Stahlberg and Joseph Littau. Gladys Rice, soprano, well known to Rivoli audiences, sang "I Hear You Calling Me." George DuFrane, tenor, another favorite, sang "O Paradis" from

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with GARETH HUGHES, MAY McAVOY and MABEL TALIAFERRO (Third Week)

"L'Africaine." Professor Swinnen played the organ solo, "Hymn of Nuns."

THE RIALTO.

The feature picture was William S. Hart in the "Whistle," one of those society films he sometimes plays. Hugo Riesenfeld conducted the symphony orchestra playing Liszt's "Ideale" as an overture. Greek Evans, baritone, and Mary Fabian, soprano, were the soloists. For many months these two singers have been associated with the artistic musical programs offered at the theaters under the management of Hugo Riesenfeld.

STRAND THEATER ANNIVERSARY, APRIL 10.

The Strand Theater will celebrate its anniversary during the week of April 10. Joseph Plunkett has arranged a program which he hopes will surpass anything yet accomplished at this theater. Musical Director Carl Edouard is collaborating with some of our best known composers in order that the musical program be the finest collection of novelties and artistic numbers he has heretofore presented. At every performance there will be distinguished guests, not only of the motion picture world but also of the musical profession. MAY JOHNSON.

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It Was Vanda Tirindelli's Inspiration That Caused Luigi Curci to Take Up Painting Again

His Coming Marriage to the Daughter of Pier A. Tirindelli Has Attracted Widespread Interest—A Romance with All the Earmarks of Fiction

Back of the recent announcement made by Mr. and Mrs. Pier A. Tirindelli that their daughter Vanda would marry Luigi Curci in the late spring, is a charming little romance, known only to the close friends of the couple.

As is generally known, Luigi Curci studied art as a boy, and upon reaching his majority had gained not a little recognition in Italy as a painter. Just as his works were attracting interest, Mr. Curci, through force of circumstances, turned his attention to operatic life and for the last ten years has been somewhat active as an impresario in Europe, South America and here in this country.

But in this space of time he suffered a loss. When he tried to take up his painting, he realized that he had lost his taste—his inspiration for creating bigger things. Although a little saddened, he, however, decided not to begin work again until he was all consumed with a desire to express himself on the canvas.

About a year ago, he met Vanda Tirindelli, a beautiful girl of nineteen. They were attracted to each other at once, both being idealists. Then Miss Tirindelli had been considering offers to go into musical comedy and moving pictures. She was just the type for either. Tall and slender, she possessed all the grace and good looks to develop into something promising. These offers were tempting and her parents left their daughter to decide for herself, whether or not she wanted a career. At this moment Mr. Curci came into her life and it was not long before she realized that there was something finer and nobler ahead of her. She could not understand how Luigi Curci could forsake his art and she told him so. Little by little, she urged him to take up his brush and palette and try to find himself.

According to Mr. Curci, it was Vanda Tirindelli's moral support and gentle urging that finally awakened him, and when she consented to sit for her portrait, the charm was complete. Day by day as the portrait grew into a speaking likeness of the lovely girl, in all her simplicity and youth, Luigi Curci realized that with it something else had come—a deep affection. And it was soon after this that each discovered the other's secret and rejoiced in their happiness.

The couple will be married in the late spring, after which they will sail for Italy for the summer. In the fall,



VANDA TIRINDELLI,
Daughter of Mr. and Mrs. Pier A. Tirindelli, who will shortly become the bride of Luigi Curci.

they will return to New York to settle in a new studio, where Luigi can paint to his heart's content, and Vanda can continue to be his grande inspiration.

NEW YORK CONCERTS

(Continued from page 27)

has recently been organized by the Friends of Music, was brought forward again in the two cantatas. George Meader, tenor, sang a somewhat thankless and ungrateful solo, but his rich tenor and intellectual rendition managed to get it over in a successful manner. Marion Telva, contralto, who possesses a rich voice, sang the airs artistically, while William Gustafson, bass, put much vigor in his work. It was a masterly performance from start to finish.

National Symphony Orchestra

The National Symphony Orchestra, Artur Bodanzky conductor, gave its regular Sunday evening concert in Carnegie Hall, on April 3, presenting a Wagner-Tschaikowsky program, which comprised the prelude to "Lohengrin," "Siegfried Idyll," funeral music from "The Dusk of the Gods," by Wagner, and Tschaikowsky's symphony No. 6, "Pathétique." Both the orchestra and Mr. Bodanzky were in excellent form, and produced the various numbers with beautiful tonal balance, fire and dash. The large audience showed its appreciation by the liberal applause accorded both the orchestra and its conductor, which reminded one of the closing concerts conducted by Mr. Mengelberg.

Albert Spalding, Violinist

The second violin recital of the season 1920-21 by Albert Spalding, in Carnegie Hall, on Sunday afternoon, March 3, attracted an exceptionally large and fashionable audience. Mr. Spalding's unusually pure, vibrant, and luscious tone, facile technique, impeccable intonation and sincere musicianship are outstanding features of his playing, which entitle him to be classed with the leading violinists of the day.

His performance at this recital was full of charm. The opening group contained "La Folia," Corelli-Spalding; Adagio from sonata in F minor, Bach, and variations, Tartini-Kreisler, which at once stirred his audience to great heights of enthusiasm. In the rendition of Beethoven's sonata in A major, op. 47 (Kreutzer), the honors were equally shared by Mr. Spalding and Mr. Benoist. A more finished performance of this great work can hardly be conceived. The two artists were recalled innumerable times after this number.

The closing group had as the first number the prelude from "Le Deluge," by Saint-Saëns, with organ and piano accompaniment; this selection was so charmingly rendered as to call for its repetition. Other selections in this group were: "Hungarian Dance," No. 7, Brahms-Joachim; "Evening Song," Schumann, as well as Sarasate's "Romance Andaluza" and "Zapateado."

At the conclusion of the concert Mr. Spalding gave four encores, the most important of which was Kreisler's "Liebesfreud" and a waltz by Brahms-Hochstein.

André Benoist rendered delightful piano accompaniments and Robert Gayler assisted at the organ in Saint-Saëns' "Le Deluge."

Carol Robinson, Pianist

On Sunday afternoon, April 3, at the Garrick Theater, Carol Robinson, a young Chicago pianist, gave a very interesting program, consisting of Brahms, Liszt, Beethoven, Schumann and others, in which she displayed a good tone, brilliant, particularly good phrasing and lots of intelligence in her renditions. She was well received by her audience.

Ernest Davis to Go West Again

Ernest Davis, the tenor, will make another trip West on April 20, singing at the Hays (Kan.) Festival the first week

in May. May 19 he is scheduled for an appearance in Greensburg, Pa.

OPERA AT LEXINGTON COMES TO SUDDEN CLOSE

Leopoldo Mugnone Receives Great Ovation at First Appearances in This Country, But Company's Financial Limitations Bring Series to an Unhappy Ending

It took Leopoldo Mugnone sixty-three years to reach America, for that is his age and he made his first appearance in this country at the opening of the season of the Italian Lyric Federation at the Lexington Theater on Friday evening, April 1, directing a performance of "Aida" postponed from the previous evening on account of his late arrival. He has a prodigious reputation in his own country; to him Verdi himself entrusted the musical direction of the first performance of "Falstaff," and, hearing his performance of "Aida," one understood why. Without doubt he is a master. His methods are more vigorous than those in vogue today. He makes louder fortissimi, more overpowering sforzandi, more marked retards than a conductor of today. But one is inclined to agree with him that it is thus that Verdi would be conducted. Certainly it was in the style of Mugnone that Verdi thought when he wrote such works as "Aida." The forces at Mugnone's disposal were not remarkable; he had had only two days for rehearsal, and yet he achieved something distinct, something really effective, something individual in the way of a performance. It was frequently noisy, but it was vigorous and dramatic. Best were the chorus and orchestra, from both of which—especially the latter—he obtained notably good work. The company was made up of a group of well balanced artists, no one of them a star, but each and all well drilled in his or her part and acceptable enough vocally. Ida Pacetti was the Aida; Nina Frascani, Amneris; Armando Caprara, Radames; Amleto Barbieri, Amonasro; Italo Picchi, Ramfis; Nino Ruisi, the King; Giuseppe Martelotti, the Messenger; Angelina Zecca, the Priestess. There was a good sized audience, which more than made up in enthusiasm what it lacked in numbers. Such a noisy ovation as was tendered Mugnone at the close of the second act—and his artists with him, though at least ninety per cent of the demonstration was for him—is rarely heard in New York.

The performance of "Rigoletto" on Saturday evening, April 2, had all of the attributes which characterized the "Aida" performance the evening before. There was life, vitality, spirited work by the chorus and really fine orchestral effects—in fact, a performance that was decidedly interesting on the whole and entirely so as far as the doings of Leopoldo Mugnone were concerned. Two of the members of the cast were better than any of the artists heard on the opening night—Augusto Ordóñez, the Spanish baritone, whose fine voice is no stranger to New York, and a bass named Italo Picchi, who was a sonorous and properly villainous Sparafucile. Stella Norelli was Gilda and Fausto Cavallini the Duke. The audience was somewhat larger and there were the same untamed expressions of approval of Mugnone's work.

The Italian Lyric Federation, which brought over Leopoldo Mugnone, achieved two performances—"Aida," April 1, and "Rigoletto," April 2—as the beginning of a ten weeks' season. But the promised performance of "Cavalleria Rusticana" and "Pagliacci" on Tuesday evening of this week did not materialize, and at the time of going to press (Tuesday evening) it looks very much as if the "season" was over for good. Lack of money to provide locomotion for the mare—the usual trouble with operatic impresarios—was the cause.

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ACROSS THE COUNTRY

(Continued from page 53)

of true mezzo quality, with remarkable smoothness of registers. The artists were brought under the auspices of the San Antonio Music Company, which firm has most attractive studios for the demonstration of the Ampico in charge of M. Augusta Rowley.

Mattie Herff Rees, soprano; Howell James, baritone; Anita Deutz and Maurine Johnson, pianists, were presented in recital March 21. All are advanced pupils, the singers of David Griffin and the pianists of Walter Dunham. Mrs. Rees gave compositions by Handel, Ardit, Arthur Foote, and a Russian and Hungarian folk song, displaying a sweet voice, truly sympathetic, and of resonant quality. Mr. James contributed numbers by Leoncavallo, Tchaikowsky and two by Speaks, showing a pleasing quality with splendid high tones. Miss Johnson played compositions by Chopin, Leschetizky and Godard; Miss Deutz, numbers by Rachmaninoff, Chopin and Liszt, each showing the splendid instruction they had received from Mr. Dunham. Mrs. Lawrence Meadows gave her usual capable support at the piano for the singers.

Tampa, Fla.—(See letter on another page.)

AN INTERVIEW WITH
ERNEST SCHELLING

(Continued from page 35)

a queer thing how near those accidents sometimes come to you. I had flown with Oscar Bider, who is seen standing with me in one of these photographs. He was recognized as the greatest Swiss aviator—was the first man to fly over the Mount Blanc and the Pyrenees. One day he had an engagement to come and lunch with me on Lake Geneva to meet all the Allied Military Attaches. He was going to fly over. And on that very day he was killed. Nobody ever knew why. He was flying close above the aviation field when suddenly he dropped. It was all over in an instant. That sort of thing brings the danger home to one. It was a horrible thing.

"The whole war was a horrible thing. And yet I am glad that I was near to it. I feel that I have gained more musically in the past four years by being in the struggle than if I had remained at home, a passive observer. The front, an aerial battle, 380s.m.m. falling on Verdun, our hospitals just back of the line, the prisoners, one can never be the same again after that. I certainly had to gain in breadth of vision.

"But now that it is all over I am glad to get back into the concert field again; glad, too, to be able once more to hear good music. There is nothing more exhilarating. I have actually heard more than sixty concerts in the past two or three months."

"What sort of music are you going to play?"
"Melodious music. I am a believer in melody. Of course I will play some of the moderns too, but not the ultra-modern extreme cubist sort of music, which I do not care for. I will play Granados, Albeniz, Ravel, Debussy. Blanchet and I are playing a good deal of Paderewski. He has written many beautiful works that have not been heard often enough. It is curious how some works, and some artists too, for that matter, are neglected. There is a good deal of luck in every part of a musician's career, especially at the beginning. I remember my own start in London. Two recitals. And for the two of them one of those terrible London fogs settled down over the town and made getting about almost impossible.

"An artistic career demands, besides talent and health, endless hard work and perseverance, the sort of spirit that keeps forever pegging away at a thing—and then good luck, at least at the start."

Young Artists' Contests Next Month

The Young Artists' Contests of the New York State Federation, in voice, piano and violin, will take place at Aeolian Hall on the mornings of May 3, 4 and 5, under the direction of Sada Cowen, the chairman of the Young Artists' Contests of the New York State Federation.

On the following day, May 6, the winners of the contests held by the New York, New Jersey and Connecticut federa-

tions will compete under the direction of Hortense d'Arblay, president of the Empire District, composed of those three States. The winners in the district contests are listed to go to Rochester for a gala contest on May 10, during the annual convention of the New York State Federation. This will be the opportunity for some earnest aspirants who have worked faithfully, and Mrs. Cowen and Mme. d'Arblay will do all in their power to make the contests and the ensuing concerts memorable.

LA SCALA, IN MILAN, TO REOPEN

(Continued from page 7)

America is not acquainted with this super-true artist, it should lose no time in becoming so.

RAIMEAU'S "PLATEE" REVIVED.

Another unusual treat was provided recently by the Amici della Musica, under whose auspices was performed, in concert form, Rameau's "Platee," in the new adaptation by Giacomo Orefice, composer of "Chopin," "Mosé," etc. It will be remembered, too, that this esteemed maestro made a similarly effective adaptation of Monteverdi's "Orfeo." Like the earlier essay in rejuvenation, "Platee"—to use its Italian title—lighter and more adjusted to our modern taste, proved most interesting and effective. The music appeared not to have suffered in the least from its age. The first performance, preceding the Milan revival, was held in Como, at the edge of the beautiful lake. Orefice was the recipient of enthusiastic compliments and all the executants were duly applauded.

VECSEY TRIUMPHS AGAIN.

Outside of these official functions, an occasional free lance concert rouses the general public to unwonted demonstrations. Such was last week's appearance of Ferenc Vecsey, the Hungarian violinist. Vecsey is without doubt the great favorite of the Milanese, for he draws the most numerous public—a public which fairly adores him for his peculiar combination of artistic qualities—the power of his bowing, the sweetness of his tone, his highly musical interpretation, and the emotional suggestion which he exercised over his hearers—not to forget his prodigious agility, the astonishing ease with which he surmounts the extreme difficulties. To the writer of these lines Vecsey recalls the greatest violinists whom he has heard in their prime—Sarasate, Thomson, Ysaye.

At his concert in the Conservatory Vecsey played a new sonata by Leo Weiner, only moderately effective per se; the G minor sonata for violin alone, by Bach, and pieces by Pugnani-Kreisler, Paganini, Sarasate, etc., and was forced to add a whole recital of "bis" by an insatiable audience. He repeated his success in Como two evenings later, and returns here for another concert in the huge Teatro dal Verme, which will probably be sold out on this occasion, and at which the Milan public will again be transported to exalted heights of enthusiasm.

In closing this letter, let us, in the name of countrymen, express a cordial and heartfelt wish for the speedy and complete convalescence of our old—but ever young!—friend, Enrico Caruso, and to tender him the handgrasp of his innumerable admirers in fervent happiness over his escape from the close peril of death, the news of which has reached us here, through the scant and unspeedy service of the press, after days of cruel suspense. Italy's hearts are with her illustrious son across the sea!

ARTURO SCARAMELLA.

Hambourg in Farewell Series in Toronto

Boris Hambourg, the cellist, assisted by George Reeves, the pianist, is scheduled to give three recitals in Toronto at the Margaret Eaton Hall. The first of these was to have taken place on April 1, the dates of the others being Friday evening, April 8 and 15. The programs comprise works by Galliard, Haydn, d'Indy, Hure, Fauré, Saint-Saëns, Reger, Arensky; Ropartz, Guerrero, Tchaikowsky, Lalo, Galletti, Handel, Harty; Marcello, Bach, Boellmann, Goossens, Glazounoff, Hambourg.

On May 24, the cellist will sail from Quebec for England on board the S. S. Empress of France. In addition to his London recitals, he has already been engaged to appear as soloist with several of the leading orchestras and musical societies.

Italian League to Present Stracciari

On Saturday evening, April 23, the Italian Musical League, Inc. (Enrico Caruso, honorary president), will present Riccardo Stracciari in a concert at Aeolian Hall. Those appearing as assisting artists to the well known baritone will be Valentina Paggi, coloratura soprano; Giulia Grilli, mezzo soprano; Margita de Regency pianist; Scipione Guidi, violinist; Roberto Rontondo, tenor.

Teachers and Mothers Invited to Perfield Studio

Teachers and mothers wishing to visit a children's or an adults' class at the Efa Ellis Perfield studios at 41½ West Forty-fifth street on Saturday morning, afternoon or evening may do so by telephoning or writing for a guest card.

Current New York
Musical Attractions

"Blue Eyes" (Lew Fields and Molly King), Shubert Theater.
"Dear Me" (play, with songs by Grace La Rue), Republic Theater.
"Good Times" (extravaganza), Hippodrome.
"It's Up to You" (musical comedy), Casino.
"Irene" (musical comedy), Vanderbilt Theater.
"Lady Billy" (musical comedy, with Mitzi), Liberty Theater.
"Love Birds" (Pat Rooney and Marion Bent, stars), Apollo Theater.
"Mary" (musical comedy, closes April 23), Knickerbocker Theater.
"Mary Rose" (closes April 9), Empire Theater.
"Mary Stuart" (historical play, with incidental music), Ritz Theater.
"Passing Show of 1921" (revue), Winter Garden.
"Rollo's Wild Oat" (play with incidental music), Punch and Judy Theater.
"Spanish Love" (play, with incidental music), Maxine Elliott Theater.
"Sally" (with Marilyn Miller), New Amsterdam Theater.
"The Right Girl" (musical comedy), Times Square Theater.
"The Rose Girl" (musical comedy), Ambassador Theater.
"Tip-Top" (Fred Stone's show), Globe Theater.
"Ziegfeld Midnight Frolic" (11:30 p. m.), New Amsterdam Roof.

Universal Song Demonstrated

An enthusiastic reception was given Frederick H. Haywood in the demonstration of his voice culture course of "Universal Song" on February 28, at Rochester, New York. Before an audience consisting of city teachers and music supervisors, the exhibition was given by the glee club of East High School, under the direction of Mr. Sponse, supervisor of High School music. With the active support of Charles H. Miller, the progressive director of music, the course is to be installed in Rochester.

An equally important demonstration was given at Providence, R. I., on March 7, at the City Girls' Club, under direction of the Haywood Institute representative, Cecilia M. Bainton, who has charge of two classes in Providence. Before a large audience consisting of students, parents and club members, the High School Glee Club, through the courtesy of Mr. Butterfield, the director of Public School Music, won distinct approval for "Universal Song" and its author, Frederick H. Haywood.

Schumann-Heink Accepts Legion Invitation

"Mother" Schumann-Heink will be in Kansas City to attend the National Convention of the American Legion on October 31, November 1 and 2. After her recent performance in Kansas City, she accepted the invitation of this important organization extended to her by Edward J. Cahill, State adjutant, and, in accepting, said she would arrange her plans accordingly to be in Kansas City again with her "boys" on the appointed date.

As many know, Mme. Schumann-Heink leaves for an extended tour of the Orient in April, but she advised Mr. Cahill that should the present arrangements for her tour interfere with her being in Kansas City for the convention, she would alter them slightly to be back in the States in time for the event. When the invitation was extended to the diva she replied at once: "I will come and sing to my boys."

Fred Falkner to Manage Ocean Grove
Auditorium

Fred W. Falkner, of New York City, has taken over the lease of the Auditorium in Ocean Grove for the coming season and is now booking attractions. Programs of the entire season's concerts will be mailed shortly to the thousands of past patrons who have enjoyed the music in this vast auditorium. With a seating capacity of over seven thousand, a magnificent organ, and an offering of some of the world's greatest artists, the Ocean Grove Auditorium, under Mr. Falkner's efficient management, should prove attractive to the usual throng of music lovers and holiday makers this summer.

Another Cantata Under Seibert's Direction

On Palm Sunday evening, the choir of Trinity Lutheran Church, Reading, Pa., gave an excellent performance of Dubois' cantata, "The Seven Last Words of Christ." Henry F. Seibert is the organist and choirmaster at this church. Another cantata, "Penitence, Pardon and Peace," was given by the choir under his direction on March 6.

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